

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

FOUNDED IN 1844

PUBLISHED ON THE FIRST OF EVERY MONTH

No. 1,023—Vol. 69.

Registered at the General Post
Office for Canadian Postage.

MAY 1 1928

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Toccata in D minor (Dorian), *J. S. Bach*. (Novello, Book 10, p. 196; Augener, p. 360; Peters, Vol. 3, No. 3.)

Prelude (in form of a Chaconne), Op. 88, No. 2, *Stanford*. (Stainer & Bell.)

Romanza, "La Reine de France," *Haydn*. (Best's arrangements, Vol. 1, p. 199.)

The selected pieces for the July, 1928, A.R.C.O. Examination, differ from those set for January, 1928.

All candidates for the next examinations must send in their names for FELLOWSHIP by JUNE 7TH, for ASSOCIATESHIP by JUNE 14TH. In the case of NEW MEMBERS, proposal forms, duly filled up, must be sent in before MAY 31ST. No names will be entered after the above dates.

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TWO LECTURES ON CHOIR-TRAINING will be delivered at the College on Tuesday, May 15th, at 3 p.m., by Dr. W. H. Harris, and at 6.30, by Dr. E. Bullock. These lectures will be free to Members, and those interested. No tickets required.

For the convenience of members, past examination papers have been bound in one volume: Fellowship and Associateship Organ Work, January, 1913, to July, 1927; Paper Work, July, 1924, to July, 1927. Price 4s., to be obtained by members only.

Examination Regulations, list of College Publications, Lectures, &c., may be had on application.

Examples indicating the character and approximate difficulty of the NEW TESTS, set for the first time at the July, 1924, Examinations, may be obtained at the College. Associateship or Fellowship, 6s. each (post free).

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The Musical Times

AND SINGING-CLASS CIRCULAR

MAY 1 1928

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SCHUBERT'S STYLE :

II.—PIANOFORTE AND VOICE

BY RICHARD CAPELL

Schubert's dramatic songs are very considerable, but the most part of his songs are of a certain meditative order. In them he is not addressing the world; he is finding things out for himself as he goes his lyric way, and turning them over for his own charmed gaze. Concert songs are rare in Schubert. He himself, we know, gave but one concert in his life.

One does not read lyrical poetry to a crowd. And extemporizing on the pianoforte is naturally a private entertainment. (There was in Schubert's day even a fashion for extemporizing publicly: to be taken as an outward sign of the widespread domestic habit.) In the early days of the pianoforte, fingers must always have been tapping and sounding in the exploration of the new keyboard's possibilities.

The Schubertian song was not what other songs had been, but was the outcome of a delight in the new poetry and the new instrument. In effect, it combined the reading of verse and the practice of music within the most exclusive of conditions—within the room of two or three intimates, and possibly indeed of the utterly solitary. The Schubertian song is the thing we know, first from the impulse received by its marvellous author from Schiller's and Goethe's lyrical works; and secondly from the suggestions that arose in the course of the wanderings of his fingers over the keys.

Music is first of all sound. Only after a singular intimacy with the reality is it possible to reach the point of conceiving an ideal soundless music. There is no example of a musician who was deaf in youth. Music is not invented in a vacuum. A musical thought has, as progenitors, feelings and sounds. There is a sort of puritanism that would prefer all such things to be the offspring of sheer internal logic, like the 'Art of Fugue.' But the Bach who in his latter days composed the 'Art of Fugue' had long before—having hands, feet, ears, and an organ—cut into a virgin forest of sounds, straining logic beyond all precedent. A hint at a line of argument must suffice here; one would suggest a long interplay between musical minds and the promptings from the instruments at hand, particularly the keyboard instruments, and most particularly the equally tempered ones, which could at last give into one man's grasp all the kingdoms of the world of music for the toy of his solitude. Bach at his organ, Beethoven at his pianoforte did certain things, so we are suggesting,

on lines on which they would hardly have written before. And so with Schubert, in whose pianoforte writing we again and again see, it can hardly be doubted—in many characteristic figures of broken chords, for instance, and especially, of course, in the so personal, fresh, and delightful courses which his modulations take—the immediate outcome of his hours of vagrant improvisation. When a piece of Schubert's begins like this:

EX. 1. *Con moto.*



or this:

EX. 2 *Moderato.*



he cannot but be imagined as abandoning himself to the direction, indeliberate and indefinitely foreseen but safely to be counted on as happy in the event, of fancy's interplay with the effects of the roaming and modulatory hands.

Beethoven was the grand exploiter of the pianoforte's sonority and eloquence. By his pianoforte improvisations he formed his style and was helped to find out his own thoughts. Since then the instrument and the facilities it affords have been so much abused that we cannot easily realise the charms it had in its young days. How effective they were is seen by the eclipse of the wiry, glittering harpsichord. The over-used pianoforte is now often reproached for being cold and colourless and percussive, but it must have seemed thenadays a miracle of warmth and rich singing quality. The harpsichord had made much less of a pretence to sing, and its *p* and *f* were mechanical. Its displacement was unfairly complete, but we have to imagine what it must have been at that period to discover a keyboard instrument with a 'soul.' (The clavichord had had a soul, but only a very little one.)

The early pianists in their beguilement flattered the sounds they made. Beethoven's pianoforte music is full of horn themes, timpani strokes, and string passages. The pianoforte could just hint at such things. It was playing a curious part in music in Schubert's time. The suggestions which it gave to the improvisers (who need not be thought of as ever denying themselves the luxury of the diminished seventh) were immediately worked into the writing of instrumental music, and were developed a little later into Wagner's wondrous enharmonic style. But if Beethoven and the rest were so

influenced in their general writing, they necessarily had to think, when making music for the pianoforte, of the sounds of the more real of musical instruments. There is a measure of reality in the pianoforte, but always in its music there is—more or less, according to the composer—something else, which let us call an oblique representation. Pianoforte music veers between a genuine sensuous communication and an idea of music, an abstraction. The voice, the violin, the clarinet, or whatever, has very much more reality. Each is solely itself, concrete music, with no capacity for representing an imaginary music; while pianoforte music is more often than not something else in short score.

For all that, it would be an impropriety to orchestrate Beethoven's Pianoforte Sonatas—the abstract joy, the half read wisdom of dæmonic images—or Schubert's lyrical songs; and for a reason beyond the difficulty of orchestrating them congruously. It is that although the music was frequently conceived by the aid of more or less unconscious thoughts and memories of the tones of real instruments, the expression is so very much the affair of one contemplative and concentrated mind, or a pair of chambered collaborating friends, whose closing of their outer door is the opening of the inner world of this music.

The composer of such music is the pianist. Beethoven admits a violinist on occasion, Schubert a singer, out of friendliness: except for which the Violin Sonatas and the songs might often have been made into pianoforte music pure and simple. If the composer is satisfied with the suggestions of reality which his ten fingers can evoke, he has no essential need of the accompaniment of voice or fiddle. The real gain is the friendly communion.

Therefore to refer to the pianoforte part of Schubert's songs casually as the accompaniment is to invite misunderstanding. To refer to it as such with an inflection of disparagement is an impropriety too obvious to be mentioned if it were not at the root of the unsatisfactoriness of many concert performances. Even without any such error in the first step of the approach, there is no over-rating the difficulty of the problem. The crux lies in this, that pianist and singer are on different planes. For the moment the question is not of Schubert's openly dramatic pieces, like 'Prometheus' and 'Der Kampf.' In his typical lyrics the pianoforte makes an imaginative reference, and the singer when he is introduced into the music must also, if by a different way, appeal to the imagination. He has to lead us not to himself but to something through himself. The sound of his voice can only be actual; he has, however, the resource of saying as well as sounding. The most direct and physical effects of singing, then, are to be withheld. The way to sing Schubert's songs is a contained way. Not the singer himself is involved in the described passions.

At the same time the expression must not seem rehearsed. One must every time be, as it were,

stepping delicately and wonderingly in a world of unexplored feelings, and not of represented adventures. Not the first reaction to reality is sung, but its reflection in imagination. The singer is not to act as someone else, and yet is utterly to forget to be himself, so sunk is he to be in the evocation. Singing thus, he addresses us indirectly, and an appeal so modified harmonizes in a way with the reflection of a reflection in the pianoforte's music.

This is not to exaggerate the delicacy of his engagement; for indeed no other sort of music is so rarely given perfectly, and the habitual listener comes to the conclusion that listening, or at any rate cold-blooded listening in a crowd, is not the true approach to Schubert's songs. And as for the singer, the deeper he goes into this world of poetry the more courage must he feel he needs to play his part. He must exert himself towards an ever superior purity of tone, sensitiveness of line, and spiritual concentration when he hears all the inner music and not merely the cold sound of the instrument in Schubert's exordia. Take any one of a hundred:



or:



This is no deterrent. The life of art is full of such tempting impossibilities.

The starting-point for the endeavour is a state in which technical mastery and the production of appropriate tone, acquired in years of singing music of the direct kind, are second nature; the state in which the mind is free to be engrossed by the poetic vision.

The singer is for convenience' sake called 'he,' though the quotation in B flat minor just above introduces a female voice, and there are a number of Schubert's songs that can only be sung by women. There are still more which can be appropriately sung only by men. Why this 'can only,' if the *Lieder*-singer is to aim at being a reflecting instrument that suggests more than it can tell, and is not to be seen as a dramatic personage? Well, he is unceasingly manoeuvring for advantage against actuality; and it is not good sense to ask to be extra-handicapped. The curious thing is that women may venture fairly safely on some of the men's songs, while the other way about is an impossibility. Even so, it is as well to be cautious. According to existing manners, there is something comically improper in a woman's singing Rellstab's 'Ständchen,' with its imploring invitation to the person above to join the amorous serenader in the garden.

The special demands of Schubertian technics are that the singer shall be most feelingly aware of the pianoforte part and shall most feelingly think of the words. The alliance with the instrument is not hard and fast—it is a different case from, let us say, the great arias in Bach, where the principle is a theological obedience to the dogmatic letter. Everything in Schubert's art reposes in an understanding between friends. The very melodiousness is lost in an unbalanced performance, say, by a masterful and showy singer and an effaced pianist.

Schubert's melody was from the first irresistible. Schubert and melody—it is a truism, the two are almost synonymous. But in a great number of Schubert's songs the vocal line is not self-supporting. A professional paradoxist might disparage his gift of melody by isolating a given line. The life of his melody is again and again found to depend on associated figures and harmonies. Schubert constantly suggests to us that the whole conception was one; and sometimes as good as asserts that it could not have been otherwise. Such an air as 'Todtengräber-Weise' (1826) could not have been thought of otherwise than harmonically:

Ex. 5. *Andante.*



and so on to a D minor cadence before a return is begun towards the final E major. The vocal line in Schubert is in any number of songs a wonder of invention, shapeliness, and grace; but to name one of his songs brings to mind not just that, but a general view—not alone the carolling miller but also the tumbling water and the wheel, not only the cry of the Erl-king's prey but also the terrible galloping and the tossing of the eerie branches on the fatal ride, and so on with hundreds of Schubert's musical scenes.

Often when there was no call for the picturesque of which he has such an extraordinary command, the vocal line was made to bend to the influence of the harmonic instrument its associate; so in 'Stimme der Liebe' the voice's rising minor sixth in the fourth bar, its drop of a diminished fourth in the fifth bar, and its subsequent movement (from the original B flat) into F flat are a harmonist's music. Such things were to lead to the characteristic vocal writing of Wagner and Hugo Wolf.

POSTSCRIPT.—I should not have said last month that the first version of 'The Erl-King' had eight quavers to the bar in the pianoforte part; but the third. This was a simplified version for pianists who could not manage the triplets—among whom Schubert was included.

(To be concluded.)

RIMSKY-KORSAKOV ✓

BY LEONID SABANEEV

In April of this year occurred the twentieth anniversary of the death of the Russian musical genius, N. A. Rimsky-Korsakov, the composer of perhaps the most splendid cluster of Russian operas of the 19th century. For this anniversary I have written a lengthy monograph on his work which I hope shortly to publish. Meanwhile, within the limits of a magazine article I desire to throw some light on the achievements of a composer who is not so generally known to the Western European public as the importance of his talents deserves.

Rimsky-Korsakov is most familiar to Western Europe as the symphonic composer of the brilliant scores of 'Scheherazade,' 'Sadko,' and the 'Capriccio Espagnol.' His significance in the family of Russian composers, as well as for Europe, is greatly in need of elucidation. Russian musical thinkers and historians have long been aware that the new French school of neo-impressionists—headed by Debussy and Ravel—was essentially nothing but a continuation of the line of Rimsky-Korsakov's creative work, many of his methods of writing having been transmitted *in toto* to this group. A comparison of the scores of 'Iberia' and 'Scheherazade,' of 'Daphnis et Chloé,' and 'A Night on Mount Triglav,' will suffice to demonstrate how many principles these two schools have in common.

In justice it must, however, be stated that Russian composers, including Rimsky-Korsakov, thereby merely repaid their indebtedness to French music, since all the members of the famous 'Five'*—that specific flower of Russian national romanticism—were in their time extremely dependent, from a creative point of view, on Berlioz. The cycle of influences initiated in France by Berlioz, after crossing over to Russia and yielding the fruits of the Russian national school, returned to its native land.

Historical analysis has long since shaken the original hypothesis of the ideological unity of the style of the 'Five.' It is now clear that their specific ideology, at one time Slavophile, at another national, was essentially expressed by Moussorgsky alone; all the others were more or less elusive forms. Balakirev and Cui were on the whole second-rate composers, and Rimsky-Korsakov was a heretic to a considerably greater extent than even he himself imagined—a heretic in respect of the ideology of the 'Five.' Their primary ideology was amateurish—these daring young dilettanti were convinced that by their boldness and talent they would shift music from its dead-point. The future showed that the boldness of the young innovators was relative, and Rimsky-Korsakov was one of the first to replace it by another: he dared to assert that one cannot live by dilettantism alone, and that a real musical

* Balakirev, Borodin, Cui, Moussorgsky, and Rimsky-Korsakov. (Trans. note.)

novitiate was necessary. Having begun his career as an amateur, he became a professional for the expansion of his creative powers; having begun by rejecting all the foundations of music, he ended by becoming the careful guardian of everything of value that the musical art has produced in the course of the ages.

Belonging to this group of Russian Romantics,* Rimsky-Korsakov from the very first fell in love with and selected for himself a sacred realm of inspiration—the world of the Russian legendary epos. He will pass for ever into musical history as the great Russian teller of tales, the musical bard who immortalised the Russian legend in musical forms endued with the national colouring suited to it.

This preliminary choice of legend as the material for his creative work conditioned many of his characteristic qualities. Rimsky-Korsakov is a supremely objective artist, an epic poet by nature and not a lyricist. He contemplates and describes, and always remains outside his subject; unlike Moussorgsky or Tchaikovsky, he does not identify himself with his personages nor with the lyrical element of his music. At the outset of his musical career he wrote a classically-marvellous opera on a subject full of meaning for himself—'Snegurochka,' the legend of the snow-maiden who melts in the first rays of the sun, the personification of passion and love. This subject, as I have said, is very significant of Rimsky-Korsakov. All his work is like the snow-maiden—exquisite to a degree, cold and pellucid—and it, too, dissolves at the touch of the living language of passion. Rimsky-Korsakov knew this, and hence he feared and avoided the lyrical depths, conscious that they would be disastrous to his creative work. One of the few Russian composers who always delighted in the spheres of passion and tragedy, in which they seemed fated to dwell, Rimsky-Korsakov is neither tragical nor gloomy—his work is tranquil, and radiant with the radiance of a landscape. He is absolutely foreign to the psychologism so familiar to other Russian composers; the personages of his operas have no psychology; they are abstract formulæ, legendary figures, and nothing more. He has a passionate love of beauty, of beautiful and caressing resonances. A colourist of genius, he developed the palette of Berlioz and anticipated the colouristic revelations of the neo-impressionists.

His work is coloured throughout with one characteristic idea—a profound and almost religious reverence for Nature. I venture to say that in this love of and feeling for Nature we have the whole man. Here he is a genius, and the pages of his music in which he reveals his comprehension of Nature may on the whole be said to eclipse anything that has been created in this sphere by other musical geniuses.

* Or, more correctly, impressionists, since the Russian romanticism sprang up all at once in a somewhat enfeebled aspect of impressionism, anticipating the appearance of this movement in Western Europe.

This attitude towards Nature—perpetually renewed, perpetually radiant, incomprehensible, and at the same time impersonal and remote from man, from his passions and feelings—begets in Rimsky-Korsakov a predominating mood, semi-mystical, pantheistic, outside of which his music cannot in general be understood and received. He is precisely a poet of Nature; and so far as he is concerned, man, with his psychology and passions, in her presence recedes into the background, and religion is lost in her depths. Pantheism (the religion of the great national philosophers) is rather near to atheism, which has a certain organic affinity with positivism—and Rimsky-Korsakov was a positivist in life and thought. If his genius had not found an outlet in music, I should have expected that it would have made of him a natural philosopher or a traveller. In this pantheistic temperament of his, in this peculiar mystical pantheism, we have a most characteristic Slav trait. The mysticism of the Slav is very deeply tinged with pantheism, and the idea of God-Nature is very near, very closely related to, the general Russian sentiment. In this we have the root of Rimsky-Korsakov's organic naturalism.

This pantheistic temperament is constantly manifest in the figures of his music and his operas: all of them are permeated with a specific quality which has no precedent. In his works death itself is presented to us in a reconciled aspect, as a return to the great bosom, as a fusion with Mother Nature. Let us take some examples which have become enduring and kindred symbols for the Russian musician: the death of Snegurochka, melting in the vivifying and passionate rays of the sun; Princess Volkhova transformed into a flowing river; Kashchevna turning into a weeping-willow; Fevronia dying amidst the springing flowers of paradise. The philosophical resignation and the transparency correspond with the peacefulness of the music. Rimsky-Korsakov's music borders on the extreme of pellucidness and crystalline purity. In the almost geometrical regularity of these tonal structures the observant eye will perceive a strange resemblance to crystals—the music seems to assume crystalline forms. This tonal world is intensely cold in its inner aspect; the passionate human soul does not reach it. It is beautiful with the geometrical beauty of ice crystals, whose structure this music repeats, not only in the features of the individual harmonies and the general coldness, but also in the regularity and geometrical nature of the form, in the evenness of construction beloved by Rimsky-Korsakov, the symmetry exalted into a pearl of creation.

By reason of these almost exceptional qualities in the family of composers he stands apart from the rest. His natural spheres are those of Nature and the fantastical legend—in them he found respite from the tragedy of the human psychology. And he had as deep and accurate a comprehension of the spirit of Russian legend, permeated with these

fantastic moods, as of his native landscape. His music is either landscape pure and simple, or landscape-fantasy. When he penetrates into the realm of pure lyrics, Rimsky-Korsakov usually seems to become vapid and anæmic. There is a certain curious deliberation in his brilliant and masterly works, which increases in the course of time and converts his latest compositions into something like geometrical musical problems. His mathematical mind was capable of constructing the most intricate tonal combinations (in 'Kashchei the Immortal' we find many harmonic novelties of the present day), but he always gave them crystalline facets and a fatal symmetry, piercing them with the cold of his icy touch. He had an enormous crystallising power, and was fully justified in asserting that he had never written anything irregular. This music is the kingdom of symmetry.

Rimsky-Korsakov's centre of gravity lies, of course, in his operas, fifteen in number, which constitute his immense contribution to the music of Russia and the world. Unfortunately, only a few of them are known outside Russia. They are, perhaps, too firmly bound up with the legendary epos, which is not always intelligible to the European, and they contain too much local colour. But Rimsky-Korsakov was aware that only in this sphere was he strong, that if he left the soil of Russian national or Oriental melos he would inevitably lose his individuality. On this music lies the fatal impress—one might even say the curse—of an excessively ethnographical approach to creative work. Outside this he was weak; like Antæus of old, he was obliged to remain in perpetual contact with Mother Earth. His worst compositions are those in which he abandoned the native soil necessary to him—I refer to 'Servilia,' 'Pan Voevoda,' 'Mozart and Salieri,' the symphonies, &c. On the other hand, his best moments are found in the depictions of fantastic or natural landscapes—tempests, the sea, the dawn, the forests, the nocturnal flights of the witches, the snowstorms (in 'Kashchei' on the chord of the seventh alone). As a landscape painter in tones he is a genius, and his musical ornithology leaves Wagner's birds and other attainments of previous composers in this sphere far behind.

His influence on the younger generation was enormous, and is more perceptible in present-day music than that of any of his contemporaries. His cold and deliberate type of creative work has been continued to a certain extent by Stravinsky, as cold and sometimes as deliberate, but without Rimsky-Korsakov's pantheism and inexhaustible sense of musical beauty. Nevertheless, 'Petroushka' is the legitimate child of the brilliant fair-scenes from Rimsky-Korsakov's operas, and in 'The Rite of Spring' it is possible to discover many of the elements which were used in the creation of 'Mlada.' The neo-impressionists of France were inclined to ignore Rimsky-Korsakov, preferring to acknowledge their kinship with Moussorgsky. This of course is an error due to

near perspective. It was precisely Rimsky-Korsakov—with his cold, partly atheistic mind, his reverence for beauty, and his remoteness from psychology shared by the French impressionists—who was near to Debussy and Ravel, and not the out-and-out psychological realist, Moussorgsky. And the picturesque quality of Debussy and Ravel in 'La Mer,' 'La Cathédrale Engloutie,' and 'Daphnis et Chloé,' are in the direct line of descent from Rimsky-Korsakov's picturesque and fantastic landscapes, just as the instrumentation of all of them is derived from Berlioz and Rimsky-Korsakov, and disregards Wagner and others, who were more alien to French culture. One of the most distinctive signs of a composer's importance is the possibility of including amongst his imitators (the degree of their genius is a matter of indifference) such names as those just quoted, apart altogether from a mass of secondary influences, less characteristic, less persistent—such as that exerted by Rimsky-Korsakov on Scriabin and the whole of the younger generation of Russian composers.

Twenty years have passed since Rimsky-Korsakov's death. They have, it is true, been exceptional, and are perhaps equivalent to a century, in view of the tenseness of the events which have been accomplished in them. And that may be the very reason why his work—once the centre of controversies and disagreements long since appeased—now presents itself to us in so luminous an aspect and has become classical. Rimsky-Korsakov is certainly a classic, not only for Russian music but for the music of the whole world, and the classical traits in him are emphasised by his perpetual striving for crystalline clearness, by the perfection of his form, and the creative objectivity which banished psychological moments from his compositions.

(Translated by S. W. Pring.)

ED LIBITUM

BY 'FESTE'

STRONG MEAT FOR BABES

Too little notice seems to have been taken of the recent 'plebiscite' programme at the Robert Mayer children's concerts. We have often been told by the self-styled 'progressives' that the present-day youngster, given free choice, would prefer out-and-out modern music to the classics. Some have even advocated a complete reversal of the generally accepted educational methods: instead of beginning with Bach, they affirm, we should start the young musician with (say) Stravinsky and Bartók, and gradually work back to the early writers. This plan is based on the theory that as the composer of to-day expresses the spirit of the age, the young mind reacts more readily to him than to the composer of a century ago. This argument sounds plausible enough until we see that it overlooks two facts: (1) human

nature is pretty much the same throughout the ages; and (2) all the best things in the arts appeal to this permanent side of it, and so are affected very little, or not at all, by chronology. After all, the term 'spirit of the age' is often little more than a high-sounding synonym for 'fashion.' However, I must resist the temptation to discuss the question of permanence in art, and get back to the plebiscite programme. The matter being left to the House, with no whips put on, so to speak, these youngsters proceeded to upset the theories of the progressive brigade by choosing a programme consisting of the 'Oberon' Overture, the first movement of the 'Unfinished,' the first movement of Beethoven's fifth Symphony, and a couple of Brahms's Hungarian Dances. Here we see demonstrated the facts mentioned above. So much has been said in recent years about the reaction against emotion and romance that many of us believed it to be wide-spread—a real 'spirit of the age.' Yet the concert-halls have shown it to be no more than a fashion confined to a comparatively small section of the musical public. The works chosen by these normal London children are rich in the elements that have always appealed to musicians in bulk—romance, melody, emotion, dynamic contrast, and rhythm; and, so far from the appeal of these elements diminishing, it is likely that, the more life becomes mechanised and robotised, the more we shall turn to them for relief and contrast.

I have lately been looking through some children's pieces written by Stravinsky, Jarnach, Toch, Hindemith, and other emancipated composers. The most representative collection of the kind is 'Das neue Klavier-Buch,' in two volumes, published last year by Schott. The Preface says:

Quite apart from the musical understanding required for modern music, its technical difficulties stand in the way of its becoming generally accessible. There is a lack of musical literature by means of which the amateur may become familiar with the spirit of modern musical thought through the medium of technically easy pieces. . . . The collection should appeal particularly to progressive teachers who wish to acquaint their pupils with the language of to-day.

Hence this Buch. About twenty-three composers are represented by forty-three pieces. A little of the music is delightful, the more so by reason of its arid and forbidding surroundings. The handful of normal examples belong so clearly to the class of children's pieces started by the hated Schumann that one wonders at their inclusion in a work designed to prepare the bantlings for the bleaknesses and asperities of Hindemith, Stravinsky, &c.

Before sampling the 'Neue Klavier-Buch,' however, let us glance at what appears to have been the first attempt to wean the childish palate from the old-fashioned milk diet—Stravinsky's 'Les cinq doigts' (Chester, 1922).

The title-page indicates either a joke or an oversight: 'Pièces très faciles sur 5 notes,' it promises. But only No. 1 confines itself to five notes. The remainder contain a liberal proportion

of sixths, sevenths, and eighths in the left-hand part. From an educational point of view this is a mistake (unless, I repeat, it is a subtle joke); for the child able to play, *vivo*, a left-hand-part made up largely of such material as:

Ex. 1.



will neither be helped nor interested by a right-hand part that deals largely in such small change as:

Ex. 2.



The bass part, in fact, belongs to a stage several degrees ahead of the treble. I think most teachers will agree that a collection of teaching pieces containing such anomalies is a failure on the practical side.

On the æsthetic side, what does Stravinsky offer the aspirant? Very little, it must be confessed. The bulk is dull. No. 2, for example, consists of about forty bars, in twenty-four of which the left hand plays nothing but:



Setting out to quote the ugly side, I find myself embarrassed by riches. On the whole, perhaps, the opening of No. 8, with its childish insistence on the diminished triad, is the prize bit:

Ex. 4.
esante

Throughout the pupil is prepared for the adult delights of 'juxtaposition of tonalities.' This cadence, for example (from No. 8), will enable his tender palate to savour the joy of tonic and dominant played simultaneously:

Ex. 5.



Similarly, he is broken to the clash of major and minor used together:



Ex. 6.

If 'Les cinq doigts' contained a few phrases of real beauty and genuine invention, we could forgive the crudity and childishness of the rest. But one draws a blank here as on the educational side.

However, Stravinsky is mild compared with some of his rivals in the up-to-date kindergarten. 'Das neue Klavier-Buch' opens with a Preludio by Jamach, from which I quote the opening phrase—or, rather, strain, using the word in its most literal sense:



Here is the start of a piece called 'Sunbeams,' by Ernest Toch:



And it ends with a chilling gleam that makes me want to turn up my coat collar:



However, to see Mr. Toch (whose name I resist the temptation to mis-spell) at his best, I turn to his 'Dance for Ruth.' It is hard to decide on a quotation, but perhaps the closing bars will serve:



I cannot see any young Ruth of my acquaintance footing it to so gritty and tortured a measure as this. Perhaps the Toch circle contains younglings of the right type—precocious freaks, round-shouldered and be-spectacled, with beetling brows, who, as a rest from Toch's dance, would think nothing of celebrating violently over No. 27, by Hindemith, which fills two pages with this kind of 'children's music':



This is in Book 1, which is labelled 'easy.'

A valse of Poulenc's reminds us of some of the Stravinsky futilities quoted above. The left hand plays this:



during the opening twenty-four bars, and again for another two-score bars a page later. Forty-eight bars of tonic chord in a three-page piece! This is a part of the joke, of course. Other humorous ingredients are the constant use of F sharp in the right hand when the tonality (C major) leads the player to expect F natural; and the sudden splash in the midst of a stretch of elementary technical material:



—a joke so good that Poulenc at once repeats it. This waltz, by the way, is an example of the danger of irony in music. It sets out to ridicule the waltz of convention, but the only passages that are recognisably like that dance miss their aim by exaggeration. No real waltz was ever so dull and

futile as to perpetrate forty-eight bars of this sort of thing:



Poulenc's problem was to parody dullness, and to make a live job of it; but he is far duller and more conventional than the thing he set out to satirise.

.. Lack of space compels me to end, although several other collections remain to be discussed. I wish it had been possible to deal at length with Alexander Voormolen's 'Livres des Enfants' (stocked by Edward Organ, Acorns Green, Birmingham). This Dutch composer (who writes like a French one) discovers a pretty fancy, but over and over again one sees the fault common to almost all children's albums of the 'modern' sort, *i.e.*, it leaves us in doubt as to whether the music is to be played *by* children, or *to* them. Voormolen's work is in two books, and the grading suggests that he is writing for young players. Yet the pieces bristle with passages that would tax the average good adult performer. The last of the set is called 'Malédiction de Czerny'; a youngster who could play this *Presto* would be well past the Czerny-cursing stage. 'Barbe bleue' (*vivo furioso*) calls for a grasp of keyboard and harmony that no child is likely to possess. The fact is, for one composer who can write real children's music, there are dozens who can do no more than produce the grown-up sort, plentifully garnished with eccentricities, and fraudulently stuck over with childish titles. The successful efforts can almost be numbered on one's fingers. Schumann's 'Kinderszenen' for children to play, and Debussy's 'Children's Corner' for them to listen to: if you take these as (probably) the two best examples of their kind, and try to supplement them, your list will be surprisingly short.

Anyway, it is pretty certain that the youngsters who asked Mr. Mayer and Dr. Sargent for a meal of Beethoven, Schubert, Weber, and Brahms, would have no use for more than a few pages of the 'Neue Klavier-Buch.' And our grandchildren will be playing Schumann's 'Hobby-horse' and 'Important Event,' and listening to Debussy's 'The snow is falling,' long after everybody has forgotten the joyless angularities of the whole tribe of Tosh. (The fit spelling cannot be resisted, after all.)

'BORIS GODUNOV' AS MOUSSORGSKY WROTE IT

By M.-D. CALVOCORESSI

II.—THE INITIAL VERSION

'Boris Godunov' as first carried out (1868-69, consists of seven scenes. Five of these—the first four and the seventh—were incorporated in the later version; the fifth was almost entirely remodelled; and the sixth was suppressed, to be replaced by the revolution coming by way of conclusion.

Here is the order of the scenes:

- (1.) The people assembled and ordered to implore Boris to ascend the throne.
- (2.) The coronation.
- (3.) Grigory and Pimen in the monastery cell.
- (4.) The inn by the Lithuanian border.
- (5.) The private apartment of the Tsar. The children; Boris; Boris and Shuisky; the hallucination.
- (6.) Outside the Cathedral of St. Basil, at Moscow. The people discuss the anathema proclaimed against the Pretender and his conquering march on Moscow. A few hotheads start shouting, 'Down with Boris!' but are restrained by the elders. The Simpleton appears, and is robbed of his groat (this episode and the Simpleton's final lament were transferred to the revolution scene). When the Tsar comes out of the Cathedral, the people start proclaiming their distress, and implore him to give them bread. The Simpleton, seeing the Tsar, hails him: 'Boris, hey, Boris! These wicked urchins have stolen my groat. Have them killed, as by your orders the little Tsarevich was killed.' The Tsar's retinue all stand aghast; Shuisky orders that the Simpleton be arrested, but Boris intervenes: 'Do not touch the man of God! Man of God, pray for me.' And while the Tsar moves away, the Simpleton replies: 'Pray for you, Boris! I cannot. One must not pray for a Tsar Herod. The Holy Virgin does not allow it.' And he starts his mournful song.

In this scene, as in the foregoing, Mussorgsky follows the text of Pushkin's 'Boris Godunov' very closely.

- (7.) The council and the Tsar's death.

The first four scenes are in their complete form; that is, without any of the curtailments that were made in the 1874 edition. The only additions made later are a short choral passage in the scene in the cell, and the song of the Hostess ('I have caught a duck') in the scene at the Inn. The scene of the council and death also contains a certain amount of hitherto unknown music. These five will be considered next month, in the survey of 'Boris Godunov' as a whole. I shall anticipate the conclusion of this survey only by saying that 'Boris Godunov,' whether in its initial form or—apart from the inserted act in Poland—in its full form (including both Mussorgsky's later additions and the passages cut from the scenes transferred from the initial version to the later version) is wonderfully compact, close-knit, and logically balanced. It forms a whole in which there is nothing superfluous, and indeed nothing that is not vitally important.

What first strikes us when we consider the original version are its starkness and terseness. It does not, like the later version, afford hearers any opportunity for relief. It pursues its grim course without an instant of intermission, except when the tension is relieved a while by touches of character-comedy in

the dialogue (first and sixth scenes, the people; scene at the Inn; Feodor and the nurse at the beginning of the fifth scene). And even at these points, there is nothing (except Varlaam's song, 'By the walls of Kazan, the mighty stronghold') that comes as an intermezzo inducing a halt, however brief, in the action. Every one of these touches is part and parcel of the whole.

A very remarkable feature (one, indeed, that makes this version something unique in the history of lyric drama) is that Grigory, the young monk who, in the course of his conversation with Pimen, decides to rise against Boris, pretending that he is the Tsarevich saved from death, never reappears after he has effected his escape into Lithuania and begun his activities as the Pretender. He remains in the background, evoked time after time by references made by Shuisky, by Boris, by the people, and by the Councillors. And these allusions are made doubly pregnant by corresponding reappearances and transformations of the motive first introduced in association with the murdered Tsarevich. Hence a particular significance attaches to the fact that this motive (as explained in the January *Musical Times*, p. 19) is used in connection with both the Tsarevich and his impersonator—the two unseen terrors haunting Boris and gradually breaking down his resistance, and the two main factors in what is the real tragedy of Moussorgsky's masterpiece: the fate of Russia.

It will presently be seen that in this version the Dimitri-Grigory motive is introduced far more forcibly and circumstantially than in the later version, and that its reappearances are more numerous and emphatic. And it may be added forthwith that in other respects too the structure of the first version is thematically far tighter than that of the 1874 version. Most of the minor cuts in this abridged version affect passages in which main themes play a part—a curious fact, which confirms the supposition that Moussorgsky's anti-Wagnerian friends and counsellors had something to do with the selection of the cuts.

In this matter of recurring motives and in other more important respects nothing could be more instructive than a comparison between the first and second treatments of the scene in the Tsar's apartment.

Generally speaking, both contain different music, and very beautiful music; so that if either is set aside there is both loss and gain. For instance, the opening of the scene in the original version, with Feodor studying geography aloud while Xenia, his sister, mourns her dead fiancé, is one of the gems of the score. A passage from it in which the contrasting voices combine in charmingly simple and bold manner may be quoted in evidence:

Ex. 1

Ex. 1

Vocal: sad . . . ness . . .

Piano: Cas . . . pian

and des - pair I . . .

sea here

sob in . . .

Vol . . . ga's

an - guish for your

mouth here.

But against this we find, in the later version, the delightful songs which no lover of Moussorgsky would care to sacrifice.

There are big differences in the monologue of Boris, in his dialogue with Shuisky, and in the final hallucination.

At the first blush, when one is accustomed to the later version of the monologue, the music of the earlier version may strike one not only as starker (which is a gain if anything) but as rougher, more angular. One may be disconcerted a while, as one would be by suddenly encountering any familiar work in altered form. But even then one can hardly fail to realise the pregnancy and force of Moussorgsky's first inspiration. What it lacks in romantic colour and sensational contrasts it more than makes up for in terseness and austere grandeur. The music is founded on one theme only—one of several mutually related themes that accompany Boris—and the Dimitri theme appears towards the end.

The psychological differences between the two versions are most clearly brought out by the Russian critic M. Igor Gliebof in a pamphlet on 'Boris Godunov,' just published at Moscow, which contains the finest criticism ever written on the subject:

In the second version, Moussorgsky adopts a more sentimental tone. He shows Boris no longer under an aspect of unmitigated grimness, but as a repentant sinner whom he pities. He accordingly imparts to his music a warm, lyrical quality, touching upon distress, repentance, prayer, and qualms of conscience in turn . . . In this second version, the music of the middle section of the monologue is borrowed from his earlier 'Salammbô'.* The music of the first version was far better suited to the original conception of the whole opera, that of a social and political tragedy, not the tragedy of Boris's conscience. I consider it as more coherent and better thought out.

The music of the dialogue with Shuisky is likewise starker, and informed by more numerous thematic reminiscences than in the later version. The differences in technique and spirit may be illustrated by this example, a musically interesting and dramatically very telling use of the Dimitri motive:

Ex. 2.

That chil - dren af - ter death a - ris - ing from their

cof - fins, ap - pear to threaten

Tears by God ap - point - ed.

Tears law - ful - ly by

This passage, it is true, is exceptional in its insistence upon the theme and in the peculiarity of its handling. In the second version, the corresponding bars are:

* The question of the borrowings from 'Salammbô' will be dealt with later.—M.-D. C

Ex. 3.

that children af - ter death a - ris - ing from their

cof - fins, ap - pear to threaten

Tears by God ap -

point - ed,

lec - ted by the peo - ple and

In Shuisky's description of the murdered child's body awaiting burial in Uglich Cathedral, Moussorgsky uses the same theme, whereas in the second version he resorts to new, non-thematic materials.

The differences in the music of the final hallucination are primarily accounted for by the fact that the clock with its chimes and puppets is not

introduced in the first version. Hence there is no weird phantasmagoria of puppets appearing in a ray of moonlight to heighten the hallucinated terrors of Boris, and the music remains grim and unadorned instead of expanding into the wonderful evocative symphony of pulsing basses and whirring violins and flickering wood-winds which we find in the second version.

In short—and in a strictly limited sense, for Moussorgsky's methods in 'Boris' are always governed by his supreme sense of economy and directness—the first version of the scene is closer to classical restraint and adherence to the main, unswerving line; and the second tends towards romantic exuberance and employment of contrasts and of accessory (though not necessarily irrelevant) details.

The scene by the Cathedral of St. Basil is altogether admirable. It starts with racy dialogue, which belongs to the very best and most characteristic of Moussorgsky. Here is a quotation from it:

Ex. 4.

mf
'Tis
mf
'Tis
mf
'Tis
are you joking?
Some e - vil spell deceived you.
true, be - lieve it!
true, be lieve it! these were his ve - ry words:
true, be - lieve it! these were his ve - ry words:
f
sf

ff 3
'Grish-ka O-tre-pief, he bawled out, thrice be ac-cursed!
ff 3
'Grish-ka O-tre-pief, he bawled out, thrice be ac-cursed!
Ha ha
Ha ha
f
f sf f

ha, ha, let them. Let Grish-ka be ac-cursed: What of
ha, ha, let them. Let Grish-ka be ac-cursed: What of

that for the Tsa-re-vich?
that for the Tsa-re-vich? Can he be Grish-ka?

Then comes by way of climax, after the vociferations: 'Down with Boris!'—the big, deeply moving chorus of imploration, from which I give a few bars:

Ex. 5.

Kind fa - ther, Tsar, have pi - ty,
 Kind fa - ther, Tsar, have pi - ty,
 Kind fa - ther, Tsar, have pi - ty,
 Kind fa - ther, Tsar, have pi - ty,

Bread! Bread! We are starv - ing!
 Bread! Bread! help us, kind fa - ther!
 Bread! Bread! help us, kind fa - ther!
 Bread! Bread! help us, kind fa - ther!

The brief meeting of the Tsar and the Simpleton (one of the finest things in Pushkin) is dealt with soberly, and stands out in wonderful poignancy. And the artistic value of the remainder of the Simpleton episode is sufficiently proved by the fact that it stood the test of transfer to the revolution scene, where the final lament makes a worthy ending to the tremendous whole.

But for this transfer, it would be possible to include the scene by St. Basil in the complete version of 'Boris Godunov'; for it does not otherwise duplicate, nor does it weaken by anticipation, the effect of the revolution scene. It is of great value both in itself and as part of the tragedy of Tsar Boris and his people. Unfortunately, this could not be done without desecrating afresh the ill-fated masterpiece with which, up till now, tamperers have had their misguided will so freely. But, as I said last month, the concert platform may and must introduce to all music-lovers both the scene by St. Basil and the first version of the scene in the Tsar's apartment.

Far from being loose or ill-balanced (one must harp on the point exactly as Moussorgsky's adversaries

are constantly harping on their views concerning his alleged shortcomings), both these scenes, dramatically and musically, might well serve as models of well-judged and well-carried out structure: the one, an uninterrupted, splendidly sustained gradation from the entry of Boris (after a short evocation of the tranquil setting of his home surroundings) to his collapse; the other working from the start towards the choral apex and swift dramatic conclusion.

The same may be said of the original 'Boris' as a whole. Even the above rough survey will have made this clear. However, there are many points of structure which are common to both versions; so that as I have dealt so far but with the two scenes which belong to the initial version only, it will be better to postpone further discussion until next month.

(To be concluded.)

THE EDITING OF OLD KEYBOARD MUSIC

A new issue of 'Parthenia,' which, says the title-page, is 'arranged for the pianoforte and freed from the errors of previous editions,' by Margaret H. Glyn (Reeves), raises some questions concerning performing editions of such old keyboard music. Miss Glyn retains the obsolete key- and time-signatures, and the barring of the original; sharps are used instead of naturals, and about half of the accidentals are placed over or under the notes instead of before them. These features make the music hopeless from the ordinary pianist's point of view. The pages also bristle with ornaments as to whose interpretation Miss Glyn admits there is no clue. How far this version is 'freed from the errors of all previous editions' is impossible to say without examination of those editions; but it seems evident that many errors of the original have been allowed to remain. Modern editors of old music are curiously timid in such matters, just as their forbears were perhaps too bold. But we ought by now to be able to hit the commonsense middle course. For example, in this passage from a Galliard by Byrd:

Ex. 1.

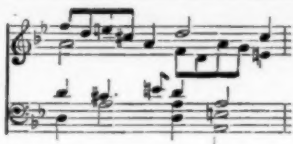
can there be any doubt that the *e* in the L.H. should be natural? (The signature is given as retained by Miss Glyn.)

Again, in the same piece Miss Glyn gives this:

Ex. 2.

Is there any reason why it should not be written as on p. 413, with the R.-H. *c* sharp in its obviously right place, and with all the four *e*'s natural instead of only two? As it stands, this bar contains three errors—a large proportion for an edition purporting to 'correct' all previous editions!

Ex. 3.



Once more, in the fine Galliard in D minor, by Bull, we have this:

Ex. 4.



Instead of bothering the player with an unnecessary sharp under the second *c* in the R.H., why not naturalise the *b*? The edition contains many such anomalies. No doubt the *♯* is absent from the original, for the good reason that it was taken for granted under the rules—if rules they can be called—of *Musica ficta*. Miss Glyn admits that the 1611 edition of 'Parthenia' is 'not without errors.' Very well; then why not correct the obvious slips? Moreover, such corrections should be made in the score, with a foot-note giving the original. Miss Glyn's respect for antiquity is such, however, that she goes to work the other way round. For example, on p. 16, last bar, appears this:

Ex. 5.



with an asterisk directing us to a foot-note which gravely says that 'the *♯* should be before *F*!' Of course it should; and it should be put there, with a foot-note, 'In the original the sharp is before *a*.' On p. 15 we find:

Ex. 6.



where it is obvious that the third and fourth sharps have got out of place, and refer to the *f*, as there is no *e* flat in the signature to be contradicted. But Miss Glyn will not admit that it is obvious; she leaves the error to add one more confusing element for the player, and tells us in a foot-note that the sharps are 'probably' meant for the *f*'s! There are other instances of this blend of timidity and pedantry. I write with some warmth on this point because such methods keep players away from these charming old works. It is the fashion to-day for our revivalists to sniff at the editors of the past generation, and it may be admitted that some of them were too ready to alter texts to suit the taste of their period. Yet they were often right; and to-day, when we are well aware of the principles that lay at the back of early composers' false relations and dissonances (e.g., the logical result of passages based on the simultaneous use of melodic and harmonic forms of the minor scale, the wavering between the old modes and the scales, &c.) there is rarely any doubt as to the

accuracy or otherwise of the early editions. The fact is, the present day has no cause for despising the Victorian editor so far as old keyboard music is concerned. I still possess excellent editions of Byrd, Bull, Purcell, and other early keyboard writers, made by Ernst Pauer, and bought over thirty years ago. Tattered as they are, I still use them because I have met with no modern performing editions so good. To Pauer this music was evidently no mere museum exhibit, but live stuff to play and enjoy. Facsimile and library editions are necessary for the musicologist; but for every musicologist there are many hundreds of mere players, and their needs are too little considered. It is far better that this old music should be easily accessible and understandable, even with a few dissonances watered down (though Pauer is commendably sound in this respect), than that it should be made a dead letter to all but a handful of specialists and antiquaries. H. G.

THE FUTURE OF MUSIC ACCORDING TO HONEGGER

BY F. BONAVIA

The antagonism between the younger generation of composers and the older has led to a remarkable encounter between two well-known French musicians—Arthur Honegger on the one side and Vincent d'Indy on the other.

Honegger admits that there are false prophets amongst the followers of the ultra-modern school, but he upholds the claims of Milhaud, Poulenc, Prokofiev, Hindemith, and Schrenek, whom he defines as 'creative' artists whose work may be discussed but cannot be ignored. Above all he approves of Schönberg, although he does not deny that his work may excite a feeling which is not of pleasure. Schönberg, he declares, has been the apostle of freedom. If music to-day has been rescued from the tyranny of tonality we owe it entirely to him. As a thinker and a theorist Schönberg has made a name that will rank amongst the great in the history of music. Honegger protests that the notion that moderns avoid emotion and sensibility is due to a misunderstanding. But he grants us that Schönberg's music is mentally logical, 'cerebral.' He admits, for instance, that the Quintet for wind instruments cannot be followed even by the well-trained expert. If we listen, the work seems 'deadly dull.' But if instead of playing such music we are content to *read* it, then its extraordinary logic, the closeness of its texture, become apparent. 'You suggest,' somebody asks, 'that this music is meant to be read, and not played!' 'Precisely,' replies Honegger, refusing to see anything derogatory in this abject surrender of all the prerogatives of music.

This indeed is but one logical consequence of the advance made in mechanical instruments, and of the influence they have on the public. Audiences, said Honegger, do not go to a concert to hear a symphony but to hear what Mr. X or Mr. Y will make of it. 'The public applauds a tight-rope dancer: the dancer is everything: the immortal work is but the rope, the means whereby he exhibits his skill.' It is preposterous that the 'creative' musician should have to submit to the caprice of an interpreter. Composers in the future will resort to pianolas and other mechanical instruments where they can supervise the reproduction and insist on correct interpretations. The future of music lies

entirely with the mechanised orchestra, which will no longer be limited by the handicaps of range and endurance which beset our orchestras.

The advantages of the Robot orchestra are many, maintains the Franco-Swiss composer. Machinery, he says, already reproduces faithfully all 'timbres'—except those of the strings. As soon as the last problems of mechanised reproduction are solved, a few cardboard boxes will hold a magnificent entertainment which the inhabitants of Tristan da Cunha will enjoy in as perfect a state as the inhabitants of London or Paris. The humble provincial will no longer need to wait weary months, if not years, before having the opportunity to hear a masterpiece like 'Le Sacre du Printemps,' and we shall be saved the terrible labour of rehearsal and preparation now the inevitable prelude to any musical manifestation.

All this sounds very reasonable. At present rehearsals are a decided handicap, and lack of rehearsals a still heavier handicap to the concert giver. At the same time Honegger's logic is not faultless, and his prophetic vision errs decidedly on the side of moderation. If the future rests on mechanical invention, why cardboard boxes when we have wireless and television to aid us? It seems more likely that the 'European concert' will no longer be the butt of sceptics, but a solid, harmonious reality established at Geneva and controlled by the League of Nations. It is not generally known that in the very first months of the existence of the League a sort of musical society was debated amongst its officials. If a love of music has not been quenched by the routine of duty, the idea no doubt will be taken up with enthusiasm, and a musical bureau will be established side by side with the labour and other *dépandances* of that celebrated institution.

And now we must turn to the other side of the picture and listen to Vincent d'Indy, who, totally unconvinced by Honegger's arguments, denies utterly Schönberg's greatness: 'You say Herr Schönberg affirms that his music is meant to be read and not heard. I heartily agree, since that conglomeration of sounds without reason, equilibrium, or logic, cannot be called music. It may be noise, but I am no judge of noises, and I have no interest in noises, be they described on paper or found in the universe. It is said that Herr Schönberg has freed us from the thralldom of tonality, and you rejoice in this surgical operation which deprives music of one of her essential limbs. This reminds me of a gentleman who, after losing his legs, exclaimed: "My lower limbs have gone! I shall no longer itch for a walk!"'

Thus ends (for the present) this interesting exchange of views. Only the future can prove whether Honegger is right and d'Indy wrong, or *vice versa*. But it is to be hoped that the tourney will not be ended. Important questions arising from Honegger's argument should be settled, as far as possible, in advance. How many musicians will be needed for the Genevan concert; the quota each nation will contribute; the pension to be assigned to all other—superfluous—members of the musical community; the status and nationality of the Supervisor-General of Music in the League of Nations; the locus where a great bonfire will be kindled with Strads and grand pianofortes; the most humane manner in which to gag singers—all these points ought to be decided at once if we mean to be ready for the future.

THE SCHOOL OF ENGLISH CHURCH MUSIC

This projected institution has already been pretty fully discussed in our columns, and little remains now but to report progress. An appeal has just been launched, from which we quote a few salient paragraphs. After alluding to the Report of the Archbishops' Committee on Church Music (1923), and to the need for practical steps towards the carrying-out of the suggestions made therein, the appeal continues:

The rendering of the services in many parish churches still leaves much to be desired: and this is due far less to a lack of good material than to a lack of knowledge how to obtain the best results from that which is available. Provision is therefore much needed for the training of choirmasters and organists in the management of choirs and voice-training, accompanying of church services, organization and development of congregational singing, study of ecclesiastical music of all styles and periods, knowledge of the liturgy and of the principles and history of church services (*see* 'Music in Worship,' p. 36 and elsewhere).

Provision should also be made to enable clergy and candidates for ordination to obtain practical knowledge of Church music in general, and to gain experience in the rendering of the priest's part in the service. ('Music in Worship,' pp. 33, 34.)

Occasional lectures and classes cannot supply training of the right scope and thoroughness. The need is for practical experience under expert guidance, and this can be had only by systematically taking part in the conduct of actual services in their proper surroundings. Such help cannot be obtained at the ordinary training colleges, whose tuition is necessarily confined to individual performance and general musicianship.

Nor is the type of instruction aimed at in the School needed only by the full-time organist and choir-master. There are to-day many parish churches at which, for various reasons, the musical direction is in the hands of amateurs and semi-professionals. Most of these have not been able to obtain a thorough musical training, and provision would be made at the School for study and practice outside their business hours.

It is clear that such an institution as is projected can achieve much that can be done by no other means.

The practical nature of the scheme is shown by the fact that the School will provide:

- (a) A chapel where regular choral services of different types and different degrees of elaboration or simplicity could be maintained, and in which the students would take an active part, in various capacities;
- (b) A hostel, where a certain number of students could reside at a self-supporting yet inexpensive rate, thus forming the nucleus of a college life;
- (c) A warden or director of studies, who should be a church musician of experience and standing;
- (d) A chaplain, who should be capable of assisting in the teaching;
- (e) A sufficient number of choir-boys, some of whom at least should be resident.

The appeal goes on:

Besides providing for the practical training of church musicians, the school should have power to issue certificates of efficiency to students. It should form a centre for various activities for the promotion of the best Church music of all kinds, and the chapel services

should themselves set a standard for what is suitable in churches of different types and with different opportunities. It should in no way compete with existing institutions; and it should definitely aim not so much at meeting the individual claims of any one school of churchmanship as at giving aid to all who desire to make their Church music worthy of its purpose.

It is estimated that an annual income of £6,000 to £7,000 will suffice to carry out the scheme, including the lease of some available premises adjoining Wimbledon Common. The property is now being used as a boys' school, and is easily adaptable.

In a less ambitious form the School could be run at an annual cost of from £3,000 to £5,000.

The Archbishop of Canterbury warmly supports the scheme, and wide and influential backing, both clerical and musical, is assured. There is a strong provisional council, and Mr. Sydney Nicholson is the Warden-elect.

We warmly commend the appeal to the sympathetic consideration of our readers.

We have received No. 1 of the quarterly *News Sheet* of the School of English Church Music. It gives particulars of the project, as well as some helpful lists of Church music. Future issues will report progress of the School, and will be sent free to supporters. The office of the School is at 105, Gower Street, W.C.1 (Tel.: Museum 4340), and the organizing secretary is Miss H. F. Harvey.

Teachers' Department

THE SELF-EXPRESSION OF CHILDREN IN MUSIC—I.

By R. H. HULL

It is sometimes stated that discussions relating to this subject cannot be particularly helpful from a practical standpoint. There is this danger, certainly, if the matter never proceeds further than vague theory. It will be my endeavour to show that the question is one of considerable practical importance.

The problem is fairly universal because teachers have to deal with it in one form or another irrespective of the methods they employ. The most common difficulty to be contended with is a temporary arrestment of the expressive powers. In such cases the pupil not only fails to make progress, but seems actually to lose ground. There are various expedients to counteract this. A change of interest is essential because 'staleness' is generally at the bottom of the trouble. Some teachers believe firmly in making the pupil concentrate actively upon appreciative work so as to stimulate fresh interests before returning to the original subject. There will be something to be said on that point later. Another point of view seems to be that an adequate outlet may be found in singing.

There is room for more than one opinion here. A correspondent (Sheffield) considers that as most children are singing regularly up to the age of thirteen or fourteen the artistic impulse is finding a satisfactory outlet. With this opinion I am in partial agreement only. It cannot be denied that singing is to some extent an emotional relief, and I do not dispute for a moment the contention that the adult singer has, as a result of discipline, an adequate and perfectly balanced medium of expression. But with children there is this difference, namely, that to get

the best and most natural results the teacher does not, in the singing class, employ the rather drastic training methods which may be necessary for, e.g., an older pupil preparing for a professional career. There must be little or no restraint. It seems to me, therefore, that while for children singing is certainly an expressive outlet, it should be supplemented by some other means of expression as well, if the most satisfactory results are to be obtained. In support of this view I quote the following examples which, I think, help to illustrate the point in question.

'A,' a big pupil aged eight, showed temporary arrestment after two years' pianoforte instruction. He ceased definitely to progress, and showed every sign of losing ground. For some months he had no pianoforte lessons, but remained in the singing class. Pianoforte instruction was continued after an interval of six months, but without appreciable result. For the year following the pupil ceased to learn music in any form. Finally he re-joined the singing class, and subsequently received pianoforte lessons again. This time his progress was rapid; he quickly recovered the lost ground, and at the end of the period of observation showed every sign of satisfactory development.

From this it would seem that singing as an alternative was not an adequate means of relief. Complete cessation, on the other hand, was more satisfactory. I may add that the circumstances of this case were fairly normal, so we have not to reckon with any undue distraction.

The next example is a curious illustration of distortion which is in some respects a converse of the first illustration.

'B,' a girl of ten, had not studied any instrument, but shared in the normal class singing which was held at the school every day. She was a temperamental, nervous child, and at the age of eleven was obliged to leave school on the grounds of health. This point is important, because it meant in effect that the singing automatically came to an end. While away from school she began pianoforte lessons, although previously she had shown no signs of talent in that direction. She made remarkable progress, with a consequent improvement in health. At twelve years old she returned to school, continuing pianoforte study and resuming class singing. Subsequent observation showed that she developed normally, though without becoming an exceptional pianist.

This was clearly a case of inhibited instinct which, so far as I can ascertain, had been badly dealt with in the earlier stages. It is difficult to understand, otherwise, why the pianistic talent should have remained dormant so long. There is a probability, however, that the ultimate release was made easier by the temperamental changes associated with adolescence, and this presumption at least covers the facts.

While in no way maintaining that the above examples are to be regarded necessarily as conclusive evidence, I venture to suggest that they do at least provide some grounds for my original statement.

Leaving for the moment the question of singing, I should like to refer to what would appear to be the most remarkable case of all. It is an example of complete transition from one medium of expression to another, and unless it is to be regarded as absolutely exceptional, which apparently it is not, we are faced with a very searching question connected with artistic co-relationship.

The facts concern 'C,' a boy of nine, who for nearly four years had shown quite an astonishing aptitude for drawing. Then, without warning, his ability seemed to lessen until, after a decrease in capacity spread over about six months, his interest in the subject was entirely at an end. It must be mentioned that this child had a certain creative genius, and that when he stopped drawing he had no expressive outlet for his artistic inclinations. His interest in music had hitherto been vague, but after six months of non-expression he became more keenly attracted by it. The parents arranged for him to have lessons, and the results were extremely satisfactory. While never attaining in music the promise of genius which his earlier drawings had shown, he nevertheless became a very competent executant. In this instance there were no abnormal features relating to health or educational circumstances. The power of drawing remained, to all intents and purposes, lost.

It is scarcely necessary to emphasise the importance of the issue raised by a case of this kind, but in the present context a detailed discussion of artistic co-relationship would be out of place. Before quitting the point, however, I would indicate that we cannot, in fairness, treat such a transition as a freak of nature. Whatever may be our views on the basic principles of the subject, such a manifestation as quoted above may well come within the horizon of the most ordinary school teaching. It should not be dismissed, therefore, as an exception which is not likely to occur outside the pages of a psychological text-book.

A danger against which the teacher has to guard is taking for granted that the child's interest at the moment is necessarily more than temporary. To take a parallel instance, we know that many boys, in their early years, express an ambition to become a locomotive driver, but later, as they develop, change their intention. The same applies to the different branches of music, and it has constantly to be borne in mind that in the preliminary stages the focus is always changing.

Of equal importance is the necessity for variety. I mention this point because it is fatally easy to decide what we consider a child ought to do in the way of routine, as opposed very often to the freer inclinations of the child himself. Reconciliation does not always seem possible, and though the teacher may get his own way, in the end it is generally at a cost which a sensible modification would have avoided. Variety acts as an unconscious compromise, and enhances the value of routine work.

The questions connected with appreciative expression as a distraction, together with some examples of obverse cases, must be held over until the next article.

(To be continued.)

A FEW THOUGHTS ON PIANOFORTE PLAYING

BY I. PHILIPP

The perfect interpretation of a work is impossible for a pianist unless he is master of his fingers and has overcome all technical difficulties.

Technique can be acquired only by thoughtful effort. Under the heading of technique must be included not only scales, octaves, double-notes, arpeggios, shakes, &c., but also rhythm, sound, bar-time. All this calls for patient work, slow and

thorough, along with the certainty that we have never reached the end, that it is always possible to improve. Unfortunately, the least gifted of our young 'pianotists' considers himself a master as soon as he leaves the Conservatoire,* knowing everything there is to learn—though frequently knowing nothing at all. 'I intend to begin all over again the study of the pianoforte,' Busoni wrote to me three months before he died. And what of all the other masters! A Godowsky does not allow a single day to pass without working, without improving his play. And listen to such masters as Rosenthal, Cortot, Ganz, Harold Bauer; in spite of the successes they win every day, they do not stop practising. We are conscious of the progress they have made every time we hear them again.

Mental discipline, the independent development of each finger, suppleness of arms and wrists, the study of sound and nuances, an understanding of various styles—in a word, everything that ought to be studied . . . all this is frequently a dead letter in instruction. Too often does it happen that a pupil leaves his master, after studying for a few years, utterly incapable of studying alone the simplest piece. No attempt is made to interest the pupil and to graduate his work; instead, the teacher may just listen to the suggestions of parents, or of the pupil himself, recommending the study of works invariably too difficult and that correspond neither to the pupil's natural endowments nor to what he has already acquired. The result is nil.

I wonder if it is possible to reform such disastrous methods of teaching the pianoforte? Instruction should be individual. Each pupil has his own peculiarities, and the same method cannot possibly be applied to all alike. There are certain principles, however, of universal application; the following, for instance: 'Instead of accustoming oneself to play rapidly, one must practise going slowly, for that is the only way to make progress,' or, 'Introduce the effort of thinking into the daily practice,' or, again, 'Play as naturally as possible, avoid useless and frequently ridiculous movements, carefully follow and interpret the nuances and indications of the composer, and beware of all traces of affectation.'

To repeat: there is too little discernment, and too difficult works are attempted too soon. This always results in bad playing.

If such a state of things is to be avoided, that fingering must first be chosen which best suits the pupil's hand, for the latter must always remain supple and in a natural position on the keyboard. A technical problem, or any difficulty whatsoever, is often pronounced insoluble when a simple change of fingering, a lateral movement of arm or wrist, would make everything smooth and easy-going.

Nothing, however, is so important as the left hand, which is not sufficiently worked separately and apart from the right. It is the perfect execution of the left hand that gives one assurance; its rôle is far more important than that of the right. With an assured bass, all sorts of awkward difficulties would disappear of their own accord.

Sight-reading is far too much neglected. It is a matter of common knowledge that many excellent pianists read badly at sight, whilst others, only

* Dantan junior characterised the virtuosity of the keyboard by endowing with twenty fingers the two hands of Thalberg, in a statuette which may be seen at the Carnavalet museum. Allured by the caricature, a piano-strummer one day called to have a statuette of himself made. The caricaturist consented, with the result that each hand had only one finger!

moderate performers, can play a piece admirably the first time they see it. The result is that certain teachers of the pianoforte content themselves with advising against sight-reading, as they are afraid lest their pupils accustom themselves to inaccurate and slipshod methods; others do not even mention this element of pianoforte practice, though it is so useful.

For a pianist it is nowadays an indispensable condition to be able to read at sight both well and rapidly.

We never remain at a standstill; we are always going either forwards or backwards. Therefore, we should never stop working. Numbers of young artists are led astray by exaggerated flattery. They are convinced that their initial efforts are just as good as those of their elders—whom, moreover, they criticise quite passionately—and their desire for progress diminishes in direct proportion to the good opinion they have of themselves.

Sensitiveness, intelligence, and instinct are not enough. Only by hard work can one become perfect. And so, whatever one may say or do, a pianist must learn his business.

We often wonder where the present-day art of pianoforte playing differs from that of the master pianists of the end of last century. All who have had the joy of listening to the latter will be of my opinion: whereas those artists looked upon expression as their main object, most of the young virtuosi of the present day have acquired a regrettable tendency to play as loudly and as rapidly as possible.

The new methods have brought us greater freedom, more suppleness in the movements both of body and of arms, a more active collaboration between brain and instrument, a more refined seeking after nuances of sound. If all this progress were utilised in the interests of the art of interpretation, there would be nothing further to say. Unfortunately, this is not invariably the case. To-day there are very remarkable musicians and rare temperaments to be found, but how many young players of mediocre talent content themselves with knowing—or *not* knowing—a few Preludes of Debussy's, though they think themselves equal to the best pianists! A hundred times a year we listen to these Preludes of Debussy's, but where are the virtuosi who would dare to enter on their programmes modern works that are fairly long—works that are never played, simply because their effect is not an immediate one?

Consequently I crave indulgence to call on our youthful performers for a little audacity when drawing out their programmes, and I would ask them to be just a little more modest concerning themselves.

(Authorised translation by Fred Rothwell.)

POINTS FROM LECTURES

Points that may be here quoted from a Schubert lecture at Reading by Sir Walford Davies include his statement that Schubert was the son of Beethoven in mind. His music emulated Beethoven in a Schubertian way. Schubert possessed an amazing power of absorption and adaptation, and that accounted for the great success of his songs, which baffled the scholars by their perfection. Another feature of all Schubert's compositions was his subtle change of key. No composer who ever lived was able to do this so persistently and child-like as Schubert. He bridged with a chord what to other

men would be a gulf. Sir Walford firmly believed that Schubert would be the apostle of the future.

Mr. Arthur Darley, violin professor at Leinster School of Music, gave a Potteries audience an enthusiastic account of old Irish music. Some people, he said, thought things ancient at fifty or a hundred years old. Not so in Ireland. From the 5th to the 10th century, Ireland was certainly the educational centre of the world, and music flourished in a marvellous way. On the violin the lecturer illustrated some of the sad music, and then gave examples of the exhilarating or martial music, of which no country possessed such stirring clan marches. Neither was there anywhere such stirring melody as Irish melody.

At a Rugby tri-decanal conference Mr. Sydney H. Nicholson was among old friends whom he interested in his views on English Church music. During the last twenty-five years, he said, commissions had been organized to make necessary improvements, but the reports issued by them had been merely read over, and not acted upon. In the church to-day the choice of music was often at fault. The Psalms were chopped about and the words altered to fit some particular chant. Many hymns were chosen because they were well-known and liked by the congregations. Choirmasters and organists needed training in the management of choirs. The remedy was to establish in London a School of Church Music. There would be a chapel where regular choral services of different types could be maintained, also a hostel where the students could live.

As author of 'Music and Religion,' the Rev. Dr. W. W. Longford came before the Berkshire Organists' Association well equipped to speak about 'Music in Worship.' The purposes of music in religion, he said, were: (1) to create atmosphere (the emotional aspect); (2) to offer a vehicle of worship (congregational); and (3) to give inspiration. Music had an exceptionally high and wide teaching value. It might be transitory in effect, but it could translate a sense of divine truth in terms which words (*e.g.*, sermons) could not express. The highest feelings and aspects were often speechless. Music could not create religion, it could only stimulate and revivify it. The corruption of popular music of the day would lead to the corruption of religion.

Dr. C. H. Moody, speaking at the Ripon Wesley Guild, regretted the lack of proportion and of discrimination in the selection of hymn-tunes in the churches. His experience was that for one respectable tune a dozen bad ones were employed. Many of the clergy placed a low and false estimate on the taste of their congregations. A brother Cathedral organist recently expressed his contempt for a certain type of anthem, but what would he have said of highly-placed clergy who substituted Redhead's 'Story of the Cross,' with its miserable sentimental lines and boneless setting, for Allegri's noble and God-inspired 'Miserere'?

'The Development of Pianoforte Music' lecture at Douglas, by Mr. Edward Mitchell, was as pleasing to the audience for its great range of illustrations as for the outspoken views of the lecturer. Most of Bach's music, he said, though beautiful, was confined to a short space on the keyboard. Not so Scarlatti's, which had a most wonderful freedom, and which even now sounded quite up-to-date. Although Beethoven was undoubtedly much the greatest, there were certain imperfections about his writing, such as lack of tone-balance and misuse of the bass register.

He had a habit of writing a melody in the upper register and accompanying it by thick chords in the lower register, which was not good balance. One could not, however, blame him for what was really the imperfection of the instrument of his time. Liszt bore the same relation to the pianoforte as Berlioz to the orchestra. He was discovering all the time new and surprising effects, and, carried away by exuberance, overdid it, and ruined many of his compositions by vulgarity and glitter. Berlioz's orchestration always had too much drum and cymbals in it. It was, however, upon Liszt's work that the Russians had built up some marvellous music within the last hundred years.

'Humour in Music' was treated in a Manchester lecture by Mr. J. H. Elliot. In his opinion the production of genuinely artistic music did not necessarily debar a free play of the sense of humour on the part of the composer. The field for the exploitation of humour had widened with the rapid development of the art. Of humour super-imposed upon the music, examples were given of humorous instrumentation, parody, quaint description, and quotation. Illustrations were also given of the humour which is actually a condition of the music itself.

Mr. T. W. Hanforth, speaking at Sheffield, referred to some of the unwise things which learned men said about music. 'Some of the old hymn-tunes,' he said, 'may not reveal profound scholarship, but if they touch your hearts they are serving a fine purpose. It is the mission of the music of the Church to elevate people's minds, to lift them to a higher plane, and to awake sympathetic chords in their inmost being to respond to God's word and teaching. The man who says he wants to remove three hundred hymns from our popular hymn-book means that all he would leave would be hymns that would not appeal to people not highly educated, or of a literary turn of mind. If that were done, I am afraid that the congregations would get thinner and thinner in numbers.'

Welsh music in Tudor times is a subject which has engaged the attention of Mr. Lloyd Williams for years. In a lecture at Bangor he revealed a high state of things before Tudor times. Then there came a profound change. The Tudor monarchs showed favour to Welshmen, but unfortunately not to their language and traditions. Cultured leaders and even the clergy deserted the people. Those who continued to make poetry formed themselves into a narrow exclusive circle, intensely jealous of their accomplishments. The art of penillion singing decayed until, at the end of the Tudor period, there was practically no one left who understood and practised the old traditions. Yet the self-expression of the peasantry filled the country with song. The Welsh used to congregate on the mountain sides and there with their harpists sing secular songs all day. It was hoped that before long Wales would occupy an honourable position in the world of music.

Great music was Mr. Arthur Hirst's theme in an illustrated lecture at Lytham. The layman did not need technical knowledge, he said, to appreciate music, but it was wrong to say he could appreciate it without thinking about it. They did not need to know how a thing was done, but why it was done. Great music was the fine art of music, and, like other fine arts, sprang from two definite instincts in the human heart—a love of the beautiful, and a love of fellowship, or intercommunication of hearts and minds. All great music that came from a

great heart went straight to the man who had a heart. One of the tragedies of music was very often that music which had come from the heart was used merely as a medium of some technical accomplishment, without the performer realising what he was doing. The listener then failed to get the message, and said, 'Oh, I am shut out of classical music; it is beyond me.' Abstract music in the nature of things must be limited in its field. If they were ordinary people they should not worry because they could not appreciate a Bach fugue or other complicated music. But they must know something of the heart that was talking to them; they must have some clue. With that little guidance, there was no reason why they should not enter into the great gallery of pictures of the human heart.

J. G.

THE USE AND IMPORTANCE OF IMPROVISATION AT THE KEYBOARD

BY H. A. B. CRAWFORD

To the average amateur pianist the art of improvisation is a closed book. Even among professionals the art seems to have died out, although up to the middle of the last century it was customary for every pianist to include an improvisation in his programme, and it is well known that Chopin, the greatest of all pianist-composers, always did so.

Among otherwise capable—and often brilliant—pianists to-day, the lack of elementary musical ability is surprising. As a teacher I find it not uncommon to encounter a new pupil with technical and interpretative powers well developed, and who is fully capable of giving a good account of a Beethoven or Chopin Sonata, unable to play the simplest progression purely by ear (although quite able to memorise), and equally incapable of effecting a simple keyboard modulation.

Such a musical paradox would be almost unbelievable were it not that the reason for it is very apparent. On a keyboard instrument it is possible to read music, and even to commit written music to memory, with but little aural attention or sense of musicianship. That the importance of aural training is now more generally recognised than it was some years ago is shown by the wise inclusion of an aural test in the syllabus for R.A.M. and other standard musical examinations, and by the writings of the great teachers, but it is still doubtful whether some pianoforte teachers are alive to its vital necessity.

My own experience leads me to believe that many teachers, although they deplore the inability of their pupils to give real musical attention to their doings at the pianoforte, have no practical remedy for the disease. To most of their pupils ordinary 'ear-training,' so-called, is dull work, and in consequence little or no progress is made with it. The result is that the average pupil continues his musical education without ever really learning to listen to music at all, and his work depends entirely on his ability to transfer written symbols into corresponding key movements. It is as a cure for this state of things that I have found the teaching of simple improvisation to be so valuable. It interests every pupil, and if taught purely 'aurally,' as it ought to be, it is the best form of practical ear-training

available, since it is quite impossible to play by ear at all without the closest aural attention; and, further, it cultivates the habit of 'pre-hearing,' which is a vital factor in true 'listening.'

Taught in this way, the necessity for learning 'harmony' in the generally-accepted sense of the word is not involved, although the student can hardly fail to acquire, quite naturally and without conscious effort, a considerable degree of useful musical knowledge. No suggestion is implied that it is either desirable or necessary to teach composition to the average pianoforte student; but should his subsequent ambitions lead in this direction, his practical aural work at the keyboard will certainly be found to have been of remarkable value.

But apart from these considerations, a pianist, organist, or indeed any musician whose playing is absolutely confined to what has been written by others on paper, and who cannot even modulate readily and musically at the keyboard, is but half-educated. Indeed, I believe that we have here the reason why so many pianists lack confidence, musical imagination, and general musical ability.

Teachers all the world over will agree that it is desirable to effect an improvement in this direction, and so far as our present knowledge goes, I venture to suggest that some such teaching as is outlined here provides a practical method of doing so.

ANSWERS TO CORRESPONDENTS

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.

E. P. A. O.—A slight vibrato in string playing, used with judgment and discretion, is pleasant. Indiscriminate vibrato is an abomination. The object of vibrato is to give a sentimental colour, to suggest emotion. The slightest abuse is bound to result in gross sentimentality. Unfortunately the practice is but too common at the present time, especially since it has been discovered that a generous vibrato acts as a cloak for imperfect intonation. If you mean to acquire faultless intonation and good tone avoid it entirely in the lower positions; use it sparingly in the higher. The present craze is largely due to the frequent use by modern composers and especially by 'editors' of intervals, difficult in respect of intonation, and naturally somewhat empty—the intervals of fourth and fifth. If strings were perfectly true and reliable the question of intonation would not arise; but, as you have probably noted, the great majority of strings, without being actually false, may be just a shade short of perfection. In such a case, and particularly in high positions (from the fifth or sixth upward), a little vibrato may be of considerable help. But bear in mind that 'vibrato' is a stimulant—like alcohol, tobacco, &c. You may use it with impunity so long as you are master of the situation; but unless you use your judgment and carefully watch its effects, unless you are sure of absolute control, it may end by controlling you. There are violinists to-day who cannot put finger on string without a 'wobble'; their playing in consequence is uninteresting, monotonous, and impure. F. B.

L. M. N.—You are asking much more than it is in our power to give you. The details of your letters do not inform us of two things it is essential we should know before our advice can be of help, to wit, (1) your experience of the art of music, the works you have studied, your knowledge of harmony and power to express yourself musically on paper; (2) your general educational outlook, the books you have read, and, possibly, any literary examinations you may have passed. In these days, it is impossible to take up the teaching of music with but a small equipment behind. There are three qualifications for such work:

(1) An ardent desire to teach; (2) knowledge of the processes of teaching with an adequate reference to psychology; (3) mastership in that side of music it is intended to teach, this to be proved by examinations accepted by the Board of Registration. So you see that in seeking to become a music teacher, you are proposing to yourself a big task. Reading between the lines of your letters, we feel that to attend a Teachers' Course would be an excellent start on your journey. You would then get into touch with teachers of eminence, and be in a vastly better position to ascertain your present powers and the possibilities of success. Such a course will be held at Seascale during August next. Apply to the Secretary, 73, High Street, Marylebone, W.1. Our best wishes to you. E. F.

YOUNGSTER.—It is difficult to advise you. If you are bent on a musical career it seems a pity to spend time in obtaining the commercial diploma you mention. On the whole, we think you will be wise to remain at home for some years yet, following music as a semi-amateur. The knowledge you acquired in matriculation, plus your business experience and studies, will probably be of little use to you in music, but they should enable you to take a good business post with which music can be combined pleasantly and profitably. Look at it in this way: you can hardly be a professional musician, with accountancy as a spare-time job; whereas you may be an accountant, and an excellent musician in your evenings and week-ends. The church and organ branch of the musical profession offers less and less openings for full-time workers. The larger the number of posts held by semi-professionals, the better it is for the qualified teacher, who will have less competition from the organists. Your idea of eventually becoming a public school music master need not be given up. Work away, and try for a University organ scholarship in about three years' time. You seem to be in the hands of good teachers, who will be able to advise you as to this.

OKRELEIGH.—(1.) There appears to be no book dealing specially with the writing of pianoforte accompaniments to songs. It is merely one branch of the technique of composition, and so is generally given a chapter in composition primers. The best way of learning, however, is to study good models. For simple examples examine those of Stanford in the 'National Song Book' (Boosey). Then go on to the best songs of the best song composers. (2.) You are 'fogged' because you don't see in what way the study of counterpoint has any bearing on composition. Do you see the connection between technical studies on the pianoforte and the playing of pianoforte music? Nobody gives a recital of scales and arpeggios, but these things had a big share in enabling the recital to be given. So with counterpoint: you may never use it in composition, but you will compose the better for having studied it. Remember that Schubert in his last years, being dissatisfied with his technical equipment, resumed the study of counterpoint, taking lessons with Salieri—who as a composer wasn't fit to black Schubert's boots. (3.) We can discover no book dealing with songs and song-writers of the Diddin-Shield school.

E. G. G.—The choirman who publicly states that your R.C.O. diploma is worthless will no doubt be difficult to convince to the contrary. Reference to the Musical Directory shows that five other musicians in your town are R.C.O. diplomés. Draw your choirman's attention to this, and point out also that three of the five also hold either Mus. Doc., Mus. Bac., or L.R.A.M. or A.R.C.M. distinctions. Ask him how many of the numerous A.L.C.M.'s hold any of these diplomas. Produce your copy of the R.C.O. Calendar, and let him see that the institution is governed by a large body of Church musicians whose status is unquestionable. Give him the statistics of passes at recent examinations, and let him see that the percentage is lower (and the standard therefore higher) than that of almost any other musical college. He will probably be still unconvinced, so it will be up to you to do your work in such a way as to show that your diploma is a guarantee of all-round ability.

FAIR AND SQUARE, AND OTHERS.—During the past year we have gone very thoroughly into the question of the London College of Music, and we cannot repeat the arguments. We are sorry that you appear to think the motives behind the attacks on this and similar colleges are the outcome either of conservatism or professional jealousy. We ourselves have no axe to grind—indeed, so far from profiting from its attacks on the College, the *Musical Times* loses by its consistent policy of refusing to insert the advertisements of certain examining bodies. You will see, therefore, that we may fairly claim to be disinterested. We must be content to say here, as we have said before, that we believe the London College of Music does useful work in its teaching, by catering for pupils who are unable to afford the fees demanded elsewhere; but we object to its diploma-giving because we have the best of evidence as to the low standard of its examinations.

A. T. B.—(1.) Tye's setting of 'The Acts of the Apostles' and Campion's 'Never weather-beaten sail' are published by the Oxford University Press. (2.) The list you give of fairly simple polyphonic Masses of the 16th and 17th centuries, with English words, seems to us to be pretty exhaustive, short as it is. There is no lack of settings with Latin text; no doubt the growing demand for English versions will create the supply. You might add Tallis in the Dorian mode (Paxton). But why confine yourself to old composers? Excellent settings in simple polyphony have recently been published by the Oxford University Press and Faith Press. Write to them for a list.

VILLAGE ORGANIST.—Do we 'recommend a lot of solo playing in accompanying hymns in a village church'? We should want to hear a sample before we can say whether we should like a lot, a little, or none at all. Again, much depends on the vocal barrage put up by the congregation. If they are a good crowd singing lustily, solo stop playing (except on a tuba, which is not common in village organs) goes for very little. As a general principle (since we must come off the fence) we prefer a plain accompaniment, with variety of the broad, simple type rather than the niggling and fussy; and, above all, with a live rhythm.

M. R. E.—As you say, it is rather a footling question. But as your friend won't believe you, and wants to see the answer in print, here it is: In S.A.T.B. unison, treble and alto usually sing the same pitch, and tenors and basses an octave lower. We say 'usually,' because in the event of a passage lying very high, the altos might sing an octave lower than the trebles, and the basses an octave below the tenors. In fact, what is generally known as unison singing with S.A.T.B. voices is really octave singing, the disposition of the octaves depending (as we have shown) on the compass of the music.

H. A. M.—All you have to do is to send your manuscript to a likely publisher and then go on hoping. You ask us to give you 'an idea of a likely publisher.' How can we, without seeing the MS.? (But please don't take this as a hint that we want to see it. We don't!) Surely you know enough of the kind of music issued by the chief music publishers to be able to decide for yourself. You wouldn't send a fox-trot to Novello's, or an anthem to Lawrence Wright, would you? Very well; there is the simple principle on which you must act.

H. R. B.—You do not say what books on choir management you have tried (and found wanting), but we have found the following to be useful: 'Choral and Orchestral Societies,' Venables (Curwen); 'The Chorus-master,' Antcliffe (Paxton); and, of special value on the performing side, 'Choral Technique and Interpretation,' Coward (Novello). In the long run, however, choir management is a matter of tact and gumption. Books will help, but only in cases where there is already a natural gift for the work.

M. E. C.—(1.) The diploma you hold is of little value in musical circles that matter. (2.) Memory-playing: see our advertisement pages for several teachers who specialise in this. A book you may find useful is one recently published

by the Richards Press, St. Martin's Street, W.C., 'Memorising Music,' by Gerald Cumberland. (3.) 'The Art of Pianoforte Pedalling,' by H. Farjeon (Joseph Williams). (4.) 'Musical Interpretation,' by Tobias Matthay (Joseph Williams).

A. C. W.—The list of Handel's works in the German Handel Society's edition gives the number of Organ Concertos as twelve. But Handel was in the habit of using his instrumental movements in all sorts of ways, and it may be that some of the other Concertos of various kinds were used for the organ. The standard collection is that edited by Best (Novello). Best also put together a series of other movements, and made a further set of six Organ Concertos, published by Boosey.

H. B. S. (Johannesburg).—The method of beating in 7-4 time depends on whether the seven is made up of 4 and 3, or 3 and 4. Even this disposition may vary from time to time, so the main thing is to see that your up-beat comes with the seventh pulse, just as your down-beat is with the first. The particular kind of waggling between the down and up varies with conductors.

DIAPASON.—'Elementary Harmony,' C. H. Kitson (Oxford University Press), 'Musical Forms,' Ernst Pauer (Novello), 'Analysis of Form in Beethoven's Pianoforte Sonatas,' H. A. Harding (Novello), 'Fugue,' J. Higgs (Novello). We don't think you will be able to take the examination without the help of a teacher.

R. O. H.—(1.) Parry's 'Summary of Musical History' (Novello) ought to meet your needs, backed up by reading of biographies of certain outstanding composers in 'Grove' or elsewhere. (2.) 'The Art of Teaching Music,' by J. Warriner (Trinity College), and 'Psychology applied to the Teaching of Music,' by Mrs. Curwen (Curwen).

A. G. W.—There is no performing fee payable in regard to music performed in churches, provided such music is a part of, or in connection with, a service. There will be no point in your taking out a Performing Right Society's licence unless you are likely to be giving frequent performances of works under non-service conditions.

S. E.—(1.) We explained the harmonic and melodic minor scales in answer to 'J. R. K.' in our April number. (2.) The characteristic intervals are the third and sixth— c-e flat and c-a flat in the key of C. (3.) The pianoforte method you name is certainly a good one.

F. W.—We cannot discover the publisher of Study in C minor, by Sternberg. He composed over a hundred pianoforte works, which are issued by various Continental houses. If you order the work from Novello, they will no doubt be able to obtain it.

A. H.—Reubke's Pianoforte Sonata is published in the Cotta Edition, and may be had from Novello. This, with his Organ Sonata, appears to be the only work by Reubke now obtainable, although he wrote also some songs and small pianoforte pieces.

W. F. L.—(1.) Walford Davies's choral arrangement of 'O filii et filiae' is published by Curwen's, under the title 'Spiritual Songs.' (2.) Try 'The Story of the Organ,' by Abdy Williams (William Reeves, Charing Cross Road, 5s. 6d.).

J. B. R.—As you say, the Guild grants diplomas for very simple examinations. They carry no weight.

In reply to 'Solitude,' who asked last month for particulars of sound-proofing materials, Mr. N. C. Underhill kindly writes from Oxford to say that there is an American preparation made from dried seaweed (he believes it to be 'eel-grass' from the Sargasso Sea), and pressed between paper or thin card. Mr. T. S. Henderson, of Glasgow, also writes, informing us that the preparation is Celotex Insulating Lumber (Celotex Company of Great Britain, 323-26, Australia House, Strand, W.C.2).

In our reply to 'J. H. R.' last month we said that Delius appears to have published no pianoforte solos. Several correspondents kindly write to tell us that there is a set of Three Preludes by Delius published by the

Anglo-French Music Co. (Oxford University Press). Mr. W. R. Anderson also writes saying that there is a Dance in the Universal Edition, No. 7037—a piece actually written for harpsichord.

While we are making good our omissions let us also say, for the benefit of 'I. O. A. (Nigeria)' that there is a biography of Dykes. It is 'The Life and Letters of J. B. Dykes,' by the late Canon Fowler, and may be had from Messrs. Andrews, Saddler Street, Durham, 3s. 6d., post free. We have to thank several correspondents, as well as Messrs. Andrews, for this information.

Will our correspondent 'Billet' please send his name and address? A letter is waiting for him.

Music in the Foreign Press

DEBUSSY'S 'ODE À LA FRANCE'

In *Musique* (March 15), Louis Laloy describes the circumstances in which Debussy during 1917 wrote the 'Ode à la France,' a cantata for soprano solo, chorus, and orchestra, of which a full draft (vocal, with pianoforte accompaniment, and notes as to intended orchestral setting) was found among his papers.

In *Excelsior* (March 21), M. Leon Vallas declares that it would be desirable to publish a facsimile of the autograph manuscript, so that all may know exactly how much of the forthcoming orchestral version (carried out by M.-F. Gaillard) was actually thought out by Debussy.

ALEXIS DE CASTILLON

In the March *Tablettes de la Schola*, Pierre de Bréville writes in praise of Castillon's unjustly neglected music:

His 'Psalm 84,' his concertos, his fugues, his Violin Sonata, his Quintet, his Pianoforte Quartet, are works of great artistic value. As for his songs, it is incredible that all tenors should not sing 'Renouveau,' all contraltos 'La Mer,' all mezzos 'Le Bûcher' and 'Sérénade mélancolique,' all baritones 'Le Semeur.'

A PROMISING RUSSIAN COMPOSER

In the course of an article on the younger generation of composers at Leningrad (*Melos*, March), Igor Gliedof specially singles out Gabriel Popof (b. 1904), praising his Septet for wind and strings and his Pianoforte Suite.

BEETHOVEN'S GRAND FUGUE, OP. 133

In the March *Musik*, Hermann Scherchen submits this work to a very careful and thorough examination, and concludes:

The performance of the work seems to require more than the physical power of four men. In its original form it should be played only as part of the Quartet, Op. 130, for which it was originally intended: for then the balance of the two parts (of the Quartet as originally devised) creates a different order of strain or tension ('eine andere Art der Spannung ergibt'), that is predetermined by a performance of the fugue alone. The performance of the fugue alone can be successful only if entrusted to a full orchestra of strings—Weingartner's setting being excellent for the purpose.

THE AUTHORSHIP OF AN 18TH-CENTURY ORATORIO

In the March *Revue Musicale*, G. de Saint-Foix writes:

In the library of the Florence Conservatorio there is a manuscript score (catalogue No. 261) entitled 'Isaaco, Figura del Redentore, Oratorio in due atti. Del Sigr. W. Mozart.' Its music is beautifully

luminous and simple, so that on the face of things the description does not appear altogether incredible. At one time (as recorded by Pohl) it was ascribed to Haydn. Its real author is Josef Mysliweczek (b. 1737, near Prague, d. at Rome, 1781). It was performed in 1777 at Munich, where a manuscript score, probably autographed, is preserved.

BRUCKNER'S RELIGIOUS MUSIC

In *Le Ménestrel* (February-March), Fritz Munch considers Bruckner's religious compositions, and comes to the following conclusions:

The Bruckner revival in the composer's own country is not due to a sudden turn of fashion. His music, indeed, closely corresponds to one of the greatest requirements of our time. It embodies a strong reaction against the excessive subjectivism that was the 19th-century's weakness, against the materialism that blinded us to the essential reality. It contains all the main elements that seem to influence the outlook of the post-war generations. For all these reasons, Bruckner's voice is well entitled to a hearing.

M.-D. CALVOCORESSI

Gramophone Notes

BY 'DISCUS'

H.M.V.

It is with surprise that one finds the records of Schubert's C major Symphony announced as 'the first ever made.' The fact is a reminder of the vagaries of recording, some composers and many undoubtedly attractive works being passed by, while others are recorded again and again. No doubt the Centenary will see the issue of four or five sets of the C major. This H.M.V. recording is of a performance by the London Symphony Orchestra, conducted by Dr. Leo Blech (D1390-95). I do not as a rule follow records with a full score, because it seems fairer to judge from the standpoint of the average gramophonist, who (I imagine) uses no such aids. The virtues that we desire in a record are those that reach the ear without help from the printed page. For once in a way, however, I broke my rule, and listened to the Symphony score in hand. I am bound to say that the result was depressing. So much detail seemed to be missed, so much was unclear! My thumb would have gone down, but for the favourable—even enthusiastic—verdict passed by others present, who were not made hypercritical by seeing as well as hearing. So my thumb—almost against conviction—must go up, and a decision made to follow no more records with the score. Blech keeps things alive, though his changes of pace in the Andante are open to question. He is too prone to adopt the obvious (and amateurish) formula: loud=quick; soft=slow. Some pages of this movement are taken at rather more than double the speed of others, with no apparent justification. It gives an impression of a lack of confidence in the music. Is Schubert to be 'revived,' like Handel, by mere getting over the ground? The Andante is, I think, the least successful movement in these records. The Scherzo and Finale are perhaps the best. The only serious defect seems to be the weakness of the wood-wind in soft passages, where the strings usually swamp them.

The only other orchestral records are of the light kind. Paul Whiteman and his Concert Orchestra play 'When day is done,' with, for companion pieces, some extracts (labelled, with unintentional irony, 'vocal gems') from 'The Cocoanuts' (C1460). On

C1461 are 'Just a melody' and 'My blue heaven,' by the Salon Orchestra and the Salon group respectively, the latter including some singers with voices too good for the material and for the sloppy, slightly-off-pitch method that is now fashionable in 'Palais de danse' circles. The playing of the orchestra is capital—full of ingenious bits of colour and trickery, all reproduced with a clearness too often lacking in records of real music. For those who want mere dance music, regardless of quality of material and performance, there is a record of a couple of Tangos played by Juliade Caro and his Tipica Orchestra and the Mexican Tango Orchestra (B5441).

Erica Morini makes her H.M.V. debut with an extract from Goldmark's Concerto in A minor and the well-known Dvorák-Kreisler Slavonic dance in E minor (D1397). Her tone in *fortes* seems a little hard and pressed; where delicacy and brilliance are required she is first-rate. Her choice of the Dvorák-Kreisler piece is a good example of what was said above concerning the over-recording of certain works.

Bruch's 'Kol Nidrei' is another. Every 'cellist has to make a record of it, apparently. I suppose a lot of folk like it, but its attractions have somehow eluded me. Here it is, once more played by Suggia, who takes both sides of a 12-in. over the job (DB1083).

Yet another inescapable is the 'Song of the Volga Boatmen.' Chaliapin has made records of it long ago, but on the principle that one can't have too much of a good thing, he does it again—wonderfully, of course. The version is that of Koenemann, for orchestra, conducted by Coates. Fine climaxes are forthcoming, but it strikes me as being overloaded. On the other side is Rimsky-Korsakov's 'The Prophet,' inevitably overshadowed by the 'Boatmen.' (DB1103).

Some exquisite Bach records are to be noted. Elisabeth Schumann sings an air from the 'St. Matthew' Passion, and 'Es ist vollbracht,' from Cantata No. 159. The flute and oboe obbligati, played by John Amadio and Leon Goossens, are beyond criticism (D1410). People sometimes accuse Bach of poor orchestration, and it must be admitted that generally he was far more concerned with the music than with its medium. The truth is that his ensemble method was more often than not that of chamber music. These two airs are excellent instances of his treatment of the voice as one of a small group of solo instruments meeting on equal terms. Perhaps the growth of the chamber-music public is partly responsible for the increased appreciation of this beautiful side of Bach's art—a side that was undervalued in the past by those who regarded the solos as mere vocal music, and, because of its exacting nature (exacting in musicianship, not fireworks), decided that Bach could not write for the voice!

The other Bach record is of the Bach Cantata Club, conducted by C. Kennedy Scott, singing a couple of the songs from the Schemelli book, arranged for choir by Wüllner (D1366). They are beautifully sung and recorded—in fact, it would be difficult to name better examples of choral *ppp* recording. Yet I have doubts about such studied and extremely expressive treatment of what was primarily simple—even homely—material.

Carillon music is delightful in its proper surroundings, which give the harmonics a chance of dispersal;

in a room the effect is apt to be noisy and confusing. The Borough carillonneur of Loughborough (W. E. Jordan) is recorded in a Country Dance, by Newton, and Mendelssohn's 'Spring Song' (B2687), and a couple of Fantasias on popular songs (B2683). Mr. Jordan plays with capital rhythm, and I should like to hear him at about a half-mile's distance on a calm summer's evening. By the by, cannot some more negotiable description for him be found than 'Borough carillonneur'? I wonder what Loughburians make of that second word.

Exiles from York will hear, not without emotion, the record of the Minster bells, rung by the local Society of Change Ringers. As usual, the change-ringing makes one think of the proverb—the more it changes, the more it seems the same. But it is a grand and stirring clamour, punctuated by the solemn boom of the 10-ton bourdon, with Great Peter as a no less fine baritone, so to speak (B2691).

The mid-April list adds the 'Death and the Maiden' Quartet to the Schubert Centenary material. The Budapest Quartet are the players, and their performance leaves only one loophole for the fault-finder. Why do they take the Trio of the Scherzo at little more than half the pace of the rest of the movement? No change of pace is marked in the score—at all events in my copy—and it is contrary to usage. The change of style, and the major key, give all the variety that is needed; a markedly slower pace merely adds a sentimental touch to a work that in its preceding movements has abundance of emotion (1422-26). An odd side being available, it is given to 1423, and filled by the Canzonetta from Mendelssohn's E flat Quartet.

The best example of quartet playing that I have heard for some time is that of the Virtuoso Quartet in the Variations from Haydn's 'Emperor,' and Frank Bridge's 'Londonderry Air.' The delicacy and finish of the Haydn is about as perfect as can be desired. The more highly coloured Bridge piece is no less good in its different way (C1470).

Kreisler plays two of his own works—a brilliant 'Gipsy Caprice' and an unoriginal and tuneful 'Shepherd's Madrigal' (DB1110).

Previous records of Segovia's guitar solos have left me wondering at the popularity of the player and instrument. His latest explains it. In Tarrega's 'Tremolo Study' and Turina's 'Fandanguiillo'—the latter the more vital work of the two—the variety in colour and nuance is fascinating. Most of the famous keyboard-smiths of to-day might well go to school to Segovia in regard to delicacy and sensitiveness of rhythm and tone-colour (D1305).

The revival of the Straussian waltz is reflected in the recording room. Rachmaninov brings forward Tausig's version of the waltz, 'One lives but once'—a fine bit of crisp playing, but poor in tone (DB1140); and Evelyn Scotney sings, with orchestra, a transcription of 'The Blue Danube' and 'Voce di primavera' waltzes, with Italian words, most of which have got lost on the way. Only the utmost clarity of execution justifies such arrangements, and is not always forthcoming, some passages—e.g., the opening of 'Voce di primavera'—being smeared (D1403).

Tremendous power and vivid contrasts are features of the Love Duet from 'Madame Butterfly,' sung by Sheridan and Pertile. The orchestral part is unusually good, too (DB1119).

I envy the millions who enjoy McCormack's singing; they have one source of pleasure denied to me. I can never get past that reedy tone, with its

occasional touch of snivelling. His singing of Schubert's 'Die Liebe hat gelogen,' however, has less of it than usual, and almost converts me; but 'Who is Sylvia?' makes me an unbeliever again. Were McCormack less eminent, one would venture to complain that Schubert's melody is badly treated by the phrase ends being pressed where they should be shaded off—e.g., 'Sylviaaaa'—and that the words are distorted: 'wieese' for 'wise,' 'land' for 'lend,' &c. And why sing 'That adored she might be' when Shakespeare wrote 'That she might admired be,' and 'To her garlands let us bring' instead of 'To her let us garlands bring'? No doubt the singer is following some miscreant of a vocal editor, but we expect great singers to know their Shakespeare well enough to put mere composers and editors in their places (DA933).

The Royal Opera Orchestra, Covent Garden, conducted by Lawrance Collingwood, gave a rousing performance of 'Shepherd Fennel's Dance,' but even they cannot make Tchaikovsky's 'Sleeping Beauty' panorama other than the poor thing it is (C1469).

There are a couple of choral records. The Glasgow Orpheus are far better than E482 would have us believe, though it is a goodish record—Brahms's 'Dimlit Woods' and Pearsall's 'Great God of Love' (E482). The Chapel Royal Choir, conducted by Stanley Roper, sings well in four popular hymns (B2693).

COLUMBIA

Brahms's F minor Pianoforte Quintet is played by the Léner Quartet with Mrs. Olga Loeser-Lebert (L2040-44). The medium is a difficult one for recording purposes. A string quartet alone almost invariably comes off; a pianoforte solo, sometimes. But the combination of the keyboard instrument with the strings raises problems of balance and blend. Even heard at first hand, the problems are not always solved. These records are good in that the pianoforte tone is practically free from jangle, and rarely interferes with the clarity of texture. The only two blemishes that strike me are in regard to the surface—usually Columbia's strong suit—and the weak effect of some very quiet passages. The poor surface may be merely peculiar to my particular records; the other defect is due to an impression of distance rather than diminution of power. It is as if some of the nuances in the string parts were got by the retiring and approaching of the players. (Probably a certain amount of 'faking' of this kind is usual; nobody will complain of that so long as the device is not apparent to the ear.) The Scherzo and Finale are the most attractive parts of this work—at all events, in this recording. Pianoforte tone is unusually good.

When a work is ascribed to plain Bach we naturally assume that the composer is John Sebastian. The Sinfonia recorded on L2047, though labelled 'Bach,' is by John Christian. Much of this Sinfonia suggests early Haydn. The opening Allegro is capital bright stuff. The revival of interest in this period ought to lead to our hearing more of such works at Queen's Hall. It is easy to dismiss these pioneers in symphonic and sonata form as having said nothing that was not expressed infinitely better by Haydn and Mozart; but a proportion of their work is almost certainly worth hearing for its own sake, and unquestionably should be heard for its historical interest. What has become of the Final

Presto in this record? Only the opening Allegro and the Andante are on my disc, though the *Bulletin* alleges that the three movements are there. The players are 'Willem Mengelberg and his Concertgebouw Orchestra,' as the label puts it—a method of description right enough for Sousa's Band but not for a symphony orchestra. The recording is excellent in the quick movement, but a trifle muddy in the Andante, owing, apparently, to the undue resonance of the empty hall.

The Grenadier Guards Band plays a jolly selection from 'Tom Jones' (9297). There is everything to be said for this, but little for a similar selection from 'Lilac Time,' wherein Schubert is occasionally reharmonized and generally mangled (9298).

People sometimes dispute as to which is the best national anthem, and there will never be agreement. But we are now able to see that one of the worst is that of Afghanistan. Here it is, played by the Band of the R.A.F. On the other side is the 'Marseillaise,' played by the Band of the Garde Républicaine. A plainer harmonization and more 'pep' would have improved it (4378).

The St. George's Chapel Choir, Windsor, has made a good choice of unaccompanied pieces—Stanford's 'Glorious and powerful God' and Charles Wood's 'Hail, Gladdening Light.' The former is capital in ring and all-round musical effect, but the words are heard only fitfully. The Wood anthem is far less clear in texture, owing, apparently, to the not uncommon fault of letting the tone and rhythm sag slightly in soft passages (9303).

Attractive violoncello playing is that of Gaspar Cassado in Saint-Saëns's 'Le Cygne' and Glazounov's 'Mélodie Arabe.' It is a pity that the pianist in the former failed to realise that the undulating accompaniment has its place in the picture and should be heard clearly throughout (D1600).

Harriet Cohen is recorded to less advantage than usual in a couple of Chorale Preludes by Bach (4740). She has arranged the exquisite little coloratura Prelude on 'Blessed Jesu, we are here,' but its melodic line cannot be drawn satisfactorily on the pianoforte. Musicians may decry the organ, but when all is said there are certain works that can make their full effect on no other instrument, and many of Bach's Chorale Preludes are among them. Moreover, the tone in this record is 'plunketty,' and Miss Cohen's somewhat rigid treatment—the fault of the instrument, no doubt—fails to give the music the plasticity that it would certainly get in an adequate organ performance. On the other side is Rummel's transcription of 'Mortify us with Thy grace.' Personally, I should have liked a slightly quicker pace and more flowing style here. This movement is, as usual, incorrectly described as a chorale prelude, whereas it is a chorus from the Cantata for Quinquagesima Sunday. The wrong description sometimes sends folk worrying publishers for an organ chorale prelude that does not exist.

Two of our best English singers join forces in a couple of duets: 'In Springtime'—a poor setting by Newton of 'It was a lover and his lass,' and Lehmann's 'At love's beginning.' Dora Labbette is well suited, but Norman Allin is less so, though he makes his great voice foot it fealty enough. The misfit is a matter of colour rather than of agility (4739).

Still it is good clean singing all the time, which is more than can be said of a duet from 'La Sonnambula,' in which Maria Gentile and Enzo de Muro Lomanto wobble to such an extent that one is

often in doubt as to what notes are being sung. There is a good deal of bad intonation, too. Opera 'fans' will no doubt enjoy it, because it is what they call 'expressive' and dramatic (D1599).

Raymond Newell has a capital recording voice, and his words are more than ordinarily clear and natural. I look forward to hearing him in better songs than Sterndale Bennett's 'Leatin'' and Russell's 'Gipsy Dan.' He will make his singing even more attractive when he varies the power more. At present he keeps on a level *forte* too long (9302).

The 'Columbia' recording of Schubert's C major Symphony has the great merit of clearness. The players are the Hallé Orchestra. Sir Hamilton Harty's reading is straightforward. In the Andante he neither hurries nor dallies, and the result is far more satisfactory than the eccentric version of Dr. Blech. There is a 'cut' of twenty-eight bars in this movement—a step which few will decry. Throughout the whole Symphony the balance is good. The wood-wind parts, even at their quietest, are never lost. With two recordings of the work appearing together, the gramophonist finds choice difficult. My own preference is for the 'Columbia' set, mainly perhaps on the negative ground that it is free from the touches of exaggeration that annoy me in its rival. From this negative virtue, however, result the positives of clearness and consistency (L2079-85).

Another Schubert Centenary recording is of the Sonatina in D, for violin and pianoforte—a simple and engaging work that is played rather too slickly by Sammons and Murdoch (4794-96). But if only one of the four Sonatinas is being recorded, it is a pity the best was not chosen. No. 2, in A minor, is a far better work. In this Centenary year we should in fairness bring forward only the pick of Schubert, seeing that we cannot perform it all.

Three records of Stainer's 'Crucifixion,' made in Marylebone Parish Church, are above the average in the reproduction of chorus and organ. The singing, however, seems too consistently loud, and the phrasing short at times (e.g., in 'God so loved'). Tone and diction are unusually good. The singers are the choir of the church, with the organist, Ronald G. Tomblin, in charge (9315-17).

An important set of organ records arrives too late for the detailed discussion they deserve. I hope to devote a special article to them next month.

Player-Piano Notes

BLÜTHNER

It would be difficult to find an opera likely to lose so little in transcription as 'La Tosca' (59469-471, Acts 1-3). The arrangement is well up to the usual standard of this edition, and the performance, by Szendrei, is excellent. The first two rolls are particularly good, the firm, clean rhythm in the opening of the second being especially noticeable. The music of the opera falls off considerably in the third Act, and, consequently, the third roll suffers a little from scrappiness. However, here is a very good set for the opera enthusiast.

In direct contrast is an arrangement of the Prelude to Act 3 and the Bridal Scene, from 'Lohengrin.' The playing, by Julius Prewer, is good, but all his efforts cannot disguise the thin

patches, nor supply the necessary colour and variety in tone, in music so essentially orchestral as this. Any pianoforte transcription of it is bound to be unsatisfactory (56587).

There is also an arrangement by Lange of Gounod's attractive, if slightly commonplace, 'Frühlingslied,' and though there are some feeble spots, these can be mitigated and a certain amount of satisfaction gained by intelligent management (54479, Ordinary).

It is refreshing to hear something of Grieg—it makes one wish it were possible to hear more of him in recital programmes. Here is Ilonka von Pathy giving us a good, sympathetic performance of 'Fantasie—In Autumn' (55581).

Unusual but charming, and typically French, is Fauré's 'Pavane,' Op. 50, delightfully played by the composer. It is not everybody's taste, but the player-pianist to whom it appeals will be well repaid for the little extra care demanded for a more than ordinarily good result (55912).

There is warmth, rhythm, and good passage work—in fact all that one has learnt to expect from Teresa Carreño—in that fine player's performance of Chopin's Valse in A flat, Op. 42 (55800). D. G.

Occasional Notes

It has lately become evident that the *Musical Times* has among its readers a steadily increasing number of teachers. We propose, therefore, to give more attention to their needs, and we make a start this month by setting apart a few pages headed 'Teachers' Department.' In this will be included each month articles dealing with appropriate subjects, reviews of teaching material (both books and music) Answers to Correspondents, and such other matter as seems likely to be useful. We hope that the general reader will find the 'Teachers' Department' not without interest, and also that the teacher, remembering the importance of general musical reading, will not skip the rest of the journal. The best teacher is usually the best-read and most fully informed all-round musician.

Before Schubert's Centenary year has gone too far on its way we venture to plead for a more worthy celebration than at present appears to be likely. So far, the vision of orchestral concert-givers seems to be bounded by the 'Unfinished' and C major Symphonies, with an occasional glance at the 'Rosamund' music. Comparatively few people attend chamber music and song recitals, and so there is a danger that the great majority of concert-goers will continue to hold the view that one of the most prolific of composers wrote little more than three works still worth hearing, two of which have been played threadbare for many years past. Schubert's other Symphonies are on a lower level than the C major and 'Unfinished,' it is true, but the best of them ought to be heard during the year, either wholly or in part. Several of their curiously Beethovenish Scherzos and no less Haydnesque Finales still make good hearing. There is also an orchestral transcription, by Joachim, of the four-hand Grand Duo in C, of which report speaks highly. This also calls for hearing. A Centenary should be more than a mere orgie of already over-familiar music; it ought to give the public an opportunity of seeing a composer whole.

Another direction in which orchestral concerts this year might break new ground and at the same time help towards a fitting celebration of Schubert, is in the matter of chamber music. Why should not an orchestral programme include one of Schubert's fine examples in this field? Hundreds of people would thus make acquaintance with works at present available only by means of the gramophone or through occasional broadcast performances. If it be objected that Queen's Hall is too large for a string quartet we have only to point to the invariable success of the Léner Quartet recitals at that hall. And if precedent is wanted, it is supplied (appropriately enough) by the Royal Philharmonic Society's programme book of February 23, in which is given a list of music played at the Society's concert on April 14, 1828. It included Symphonies by Haydn and Spohr, a Weber Overture, a Concerto by Moscheles, two vocal duets, and a Mozart String Quartet.

Perhaps the Society (still one of the most enterprising bodies in the country) will consider this suggestion when making its arrangements for next autumn. The Centenary of Schubert's death falls on November 19. A concert at Queen's Hall on or near that date, with a programme including one 'draw' in the shape of a familiar orchestral work, some chamber music, a group of songs, and a work for chorus and orchestra (one of the Masses, say), would be an attractive and worthy celebration of the composer who is still generally held to be deserving of Liszt's splendid tribute, *Le musicien le plus poète que jamais*.

Schubert has suffered a good deal at the hands of arrangers, and will perhaps have a particularly bad time this year. But if pianoforte recitalists bring forward Ornstein's dreadful travesty of a 'Moment Musical,' critics will do their duty, we hope. Pouishnov recently made a record of a similar distortion by (we think) Godowsky, but beyond a protest in the 'Gramophone Notes' in this journal, we saw no objection raised by reviewers. We quote the opening phrase of Ornstein's 'improvement,' so that readers may know the tasteless distortion when they hear it, and (being unable to throw things) may resolutely refrain from applause:



(Since the above has been set up, we have received a letter on the subject from Mr. Clinton Gray-Fisk. It appears on p. 442.)

The appointment of Mr. Herbert Whitton Sumsion to Gloucester Cathedral probably came as a surprise to the public. Mr. Sumsion, however, had strong claims, both local and musical, being a native of Gloucester, and having been associated with the Cathedral since 1908 (when, aged nine, he became a probationer), until a year or two ago. His career has been so brilliant that we set it out in detail. He was made a chorister in 1910, articled to Sir Herbert Brewer in 1914, appointed assistant in 1915, obtained the A.R.C.O. diploma in 1916, and gained the Fellowship six months later, when still only seventeen years of age. From 1917 till early in 1919 he held a commission in an infantry regiment. In the following year he gained his Mus. Bac., being then only in his twenty-second year. His first appointment outside Gloucester was to Christ Church, Lancaster Gate; he held posts also as assistant music-master at Bishops Stortford College, and as assistant teacher



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HERBERT WHITTON SUMSION

at Morley College, London. In July, 1926, he was appointed to a professorship of harmony and composition at the Curtis Institute, Philadelphia. He was engaged also to direct the organ department at the Institute, but as no organ was yet available he decided to return to England. Last year he was appointed to Coventry Cathedral, on the recommendation of Sir Herbert Brewer, and was due to take up his duties at Coventry in the coming June. On Sir Herbert Brewer's death, however, negotiations between the authorities of the two Cathedrals led to his being released from Coventry in order to go to Gloucester. Mr. Sumsion is still in America, but is expected to return home in about a month's time. He will, of course, be conductor-in-chief at the Gloucester Festival of the Three Choirs this year. Meanwhile the chorus training is being carried on by Mr. S. W. Underwood.

We have received particulars of a series of gramophone recitals given in villages by the *Hereford Times*. The idea is an excellent one, and the audiences are large and enthusiastic. The promoters draw attention to the fact that the programmes include no jazz. With no desire to be captious we point out that there are many worse things than the best specimens of jazz, and a few of these worse things were among the items played. It is true that they appear to have been the most loudly applauded, but the fact merely shows the heed for courage and discretion on the part of those responsible. The report says, 'Experience shows that while real highbrow music may appeal to the comparative few, there is no necessity to approach lowbrow stuff in order to evoke really deep interest and enthusiasm.' Unfortunately, the lowbrow stuff *was* approached. Perhaps, however, the promoters think the milder term 'middlebrow' is a fairer description of 'The mighty deep,' 'In a monastery garden,' a bad organ 'Storm,' and a certain setting of 'Abide with me.' For our part, we should prefer a good piece of present-day dance music to any of these things. Let the *Hereford Times* take its courage in both hands and give a little consideration to 'the comparative few,' who surely ought not to be penalised for possessing real foreheads! Having 'released' a little friendly criticism, we wish this capital enterprise all success.

The *Daily Express* of April 12 contained a note on the London Select Choir that calls for protest. The Choir, it tells us, 'has done valuable work in promoting unaccompanied singing, which has been little practised by other choirs in England.' No figures are available, but it is safe to say that the choirs in this country who do little else but sing unaccompanied must number several thousands. The London Choir may be as select as its title claims, but it is far from being a pioneer in a *cappella* singing.

An article in a Welsh newspaper concerning composers and their methods, contains some information that we gladly pass on. 'Irving Berlin, the most famous melody-maker of this generation, does not know one note from another, and composes by tapping out one note after another until he has built them up into a song.' We are not surprised to hear this, but we sit up when the writer goes on to assure us that Mr. Berlin 'has a peculiarity common to many composers in that he can only play and compose in one key.' The peculiarity is no doubt common among the Berlins, but no real composer is similarly afflicted. What is the lonely key affected by Mr. Berlin?

... His music gets its peculiar, haunting strain by the fact that it is originally composed in the key of D (*sic*)—all on the black notes of a piano—and is then transposed for him by a hack who knows all the technique of music but lacks the imagination and gift of composition. When Irving Berlin came to Europe last year with his bride he was at a party along with many eminent English composers. Each played in turn, and it was amusing and pleasing when Berlin played to see him hard at work on the black notes.

Most of us who have frequented smoking concerts of the rough-and-ready type have met with vamping experts who accompanied every song in G flat—the result being occasional difficulties in regard to vocal compass.

... Not all composers are technically bad musicians, and most of them at least can write down their own compositions.

We like that 'at least'!

Towards the end of the article the writer shifts his ground, and dwells on the necessity for technical skill:

... Only genius can hope to succeed in composition without a thorough technical knowledge of music. ... One of the reasons why most jazz music is bad is because it is made by musical cobblers. One man strums a melody, another fits to it outrageous harmonies, and another cobbles the lot together into a cacophonous (*sic*) whole.

This is the method pursued by 'the most famous melody-maker of his generation,' who is, in fact, one of the musical cobblers.

The *Dominant* for last month contained a capital bit of foolery in the shape of a 'spoof' supplement, dated April 1. Sir Richard Terry's article on an imaginary Tudor composer named Nicholas Bugsworthy probably deceived most readers till they were well in the toils. The advertisement page had some good hits too. Altogether, a sprightly effort. Though we ourselves have neither the inclination nor the space for such lightmindedness (holding the view that music, being a serious art, should be handled in a becoming manner), we are not disposed to frown on our jesting contemporary.

From a review of the new 'Grove':

One thing is certain. When the next edition of 'Grove' appears, many of us who read it to-day will either be much older or will have passed away.

This is bold prophesying, but we are prepared to be even more daring, and substitute 'all' for 'many.'

New Music

PIANOFORTE

A new series of pianoforte music, the Clarendon Series, under the general editorship of John Ireland, is being issued by the Oxford University Press, and a first batch of numbers contains some very interesting stuff. York Bowen's 'Three Preludes' are particularly attractive, and are written with a knowledge of the instrument and its possibilities that is not felt in some of the other examples. This composer, moreover, generally gives a polish and finish to his work that lift it out of the ordinary. These qualities are found especially in the suave and graceful Prelude No. 3, and similar distinction of handling is apparent in the more robust No. 1. E. J. Moeran's 'Bank Holiday' is in a mood reminiscent of Grainger: there is a swinging diatonic tune, and an ostinato middle section that provides effective contrast—the whole thing being very high-spirited and game. Moeran's 'Summer Valley' is an essay in the manner of Delius, dedicated to that composer. The piece might easily have been called 'After hearing Brigg Fair.' It has many beautiful moments, even if the voice is not the voice of E. J. Moeran. 'Tarn Hows,' by Hilda Cooper, has atmosphere and a picturesque sense of colour, but is long for the amount of material it contains. The music does not develop: it goes on. Still, the touch is fresh and graceful. Other numbers in the series are 'Rabbit Hill,' 'Elf Dance,' and 'A May-Day,' by Roy Agnew, and 'Eclogue,' by H. E. Randerson. 'Seven Réveries for the Cultivation of Style,' by Frances Terry (Schirmer), show a great deal of sincere and sensitive musicianship. Nos. 2 and 6, for instance,

although they do not pretend to be deep and searching music, are extremely thoughtful, and clearly expressed, without affectation or elaboration. The composer would probably (one guesses) be the last to claim much for these studies, but the ordinary musician will find a lot to appreciate in the quiet and graceful phrases.

C. H. Stuart Duncan's 'Celtic Legend' is a set of short variations on a modal theme. The variations do not go very deep; and there is not a vast wealth of implication in the theme, but the composer gets what there is out of it. The outlines are clean and firm, and the music is unpretentious. William Baines was attempting very big things in the 'Pictures of Light' that Elkins have just published. And at times he comes near to success. 'Drift-light,' for example, with its quiet and undulating basses and its monotone of semiquaver movement, is a striking idea well expressed. In 'Pool-lights' again there is a considerable feeling of shifting, opalescent, reflected lights; although, musically, some of it seems to be reflected from Scriabin. 'Bursting Flames,' on the other hand, only seems to be hammering away about nothing. No doubt the idea was vivid to the composer, but the music does not pass on to the listener any similar experience. It is impossible, however, not to feel with the suite as a whole, immature as it is, that there is music behind it all.

Two pieces by Kenneth A. Wright, published by Winthrop Rogers, show a certain facility with pianoforte effects and a sensitiveness to atmosphere, two very prevalent diseases. But atmospheric or picturesque music must be very austere to be tolerable, and 'Night wind on the downs' is merely flabby and amateurish when the slender charm of its opening phrase is exhausted. 'The Juggler' is a humoresque. 'Keep a robust tune going at the top,' says the composer, 'with a continuous bouncing accompaniment underneath.' This juggler keeps on too long at one trick; his entertainment lacks variety.

Edward Organ, of Acoc's Green, Birmingham, sends three Bartók publications which have been known to musicians for some time, and are now obtainable through his agency. These are the 'Ten Light Pieces,' 'Second Fantasy,' and 'Esquisses.' The first contains some typical Bartók of the earlier style, such lovely things as 'Evening in the country' and the folk-song arrangements; whilst the 'Esquisses,' although they date also from 1908, or thereabouts, seem to represent a later development in the composer's outlook. But they are not difficult to follow, and, like all Bartók's work, they sound extraordinarily fresh and vivid. That is one of the striking things about Bartók—his slenderest pieces have this touch of keen individuality; his particular point of view seems never to have occurred to any other composer; and some of these numbers have a really arresting personality in them. Those who want to get to know Bartók should approach him by way of these tiny but highly individual pianoforte pieces.

Louis Schnitzler's 'Ten Impressions for Pianoforte' are published by Keith Prowse, and are rather unusual in style: their harmonic bases are sometimes far-fetched, sometimes effective, and generally unusual, and there is a freshness about one or two of the numbers that is very attractive. Much more elaborate in lay-out are Henry Eichheim's 'Oriental Impressions' (Curwen), which call for a very considerable technique; there is a command of modern pianoforte effect, but the general atmosphere is rather conventional and dull.

Leo Kok's 'Enfance' is a set of eight easy pieces illustrative of a child's day, and containing a good deal of gentle and fanciful music. The commonplace is very carefully but not always successfully avoided, the manner is sometimes a little too studied, but the pieces are attractive. Two numbers of G. O'Connor Morris's 'Six Pictures of Childhood' are much harder to play than the foregoing pieces. They need a bigger stretch and considerable technique, and are tuneful and straightforward. 'The Little Soldier' and 'Dreamland' are the titles, and Augener is the publisher. This firm also sends Adam Carse's arrangement of the 'Berenice' Minuet, Donald Powell's of the Chorale from Bach's fourth Cantata, 'Thus we celebrate the high festival,' and William Murdoch's of the Vivaldi-Bach Concerto in D minor. This last is a 'virtuosio-arrangement.'

'Three Plain Tunes' is the modest title of a very good set of pieces by Thomas Wood, which has just been issued by the Oxford University Press, and shows the same qualities that gave distinction to Dr. Wood's larger suite, 'In the quiet County.' There are similar good 'plain tunes,' a similar virility of texture and design, and a similar feeling of poetry behind the very self-contained manner. The composer's methods are so austere, he allows himself so few notes, that without this sense of beauty behind it the music might sound very cold and dull. As things are, it never does so: and the virtue of a general outlook that is austere is that beauty in that clear atmosphere is so much more keenly felt. Each of these pieces has its own charm. Most immediately appealing is No. 2, with its quiet and restful beauty; but there is much to be said for the last also, which has an intriguing little middle section tune, and some very happy later uses of its piquant flavour. Technically the Suite is easy to play, but only a real musician will get the best out of it. Yeaman Dodds's 'Lament,' in the same series, is another good piece of work, more conventional in outlook than Dr. Wood's, but in its own way sincere, well-written, and effective. 'Pierette,' another publication of the Oxford University Press, is a happy example of Ernest Farrar's fresh and sensitive talent. Without being far-fetched the music is thoroughly unexpected, and has all the marks of a distinctive mind. The opening of Humperdinck's 'Albumbblatt' is almost too ingenuous to be true: it is like reading 'a cat can see a rat.' You wonder if it is a leg-pull. As the piece develops, firmly and consistently, however, there is much more than this 'to it,' though it is never easy to associate the work with the writer of 'Hansel and Gretel' (International Music Company). 'March Winds,' by Felix Swinstead, is a rather meagre little breeze set up by quick finger work—a useful study, no doubt (Joseph Williams). Norman O'Neill's 'Suite for Pianoforte' (Keith Prowse) consists of four pieces, 'Theme and Valse,' 'Romance,' 'Intermezzo,' and 'Ragtime,' which are connected by their relationship to the chief theme, but are in no very real sense variations. At its best the music is well written, musically light music; but the composer's ragtime is a poor business. Mr. O'Neill dislikes ragtime, and 'tis not to be expected that he should write it well. Perhaps, however, this is only one of his ways of showing contempt for it.

Carl McKinley's 'Song in the dusk' (Schirmer) calls for a lot of technique to deal with its unnecessarily elaborate lay-out. There is a certain amount of effective colour and sweep about the music, but

the underlying thought is flabby and commonplace in the extreme. Three of Aurelio Giorni's Twenty-four Concert Studies in all keys are much better stuff, with moments of convinced and convincing utterance. But music has got to be very powerful in impulse if it is to survive being stated in such an elaborate way. The Studies, as such, seem very good.

An interesting set of nine short pieces (but not very easy) is Otto Siegl's 'Klavier-büchlein.' The composer looks back a good deal to Bach's three-part Inventions, and he writes in a way that commands respect. There is some very interesting music here, if one is not put off by the occasionally abstruse sound of the thing. The publisher is Ludwig Döblinger (Leipzig), who also sends Alexander Spitzmüller-Harmersbach's 'Sechs Klavierstücke für Tanz.'

T. A.

SONGS

The Oxford University Press has published six more songs by Van Dieren which are of considerable help to those who still feel unable to 'size up' this composer. 'Mon cœur se recommande à vous' is a tune attributed to Orlando di Lasso, to which Van Dieren has added an accompaniment, and the treatment indicates clearly the way in which his mind works. One sees that it is true, as his admirers have always insisted, that his style is contrapuntal; and here, when his harmonic scheme is to some extent dictated to him, the parts flow smoothly and freely. Clashes, when they occur, are due to the determination to carry through a certain set of tendencies which meet and resolve satisfactorily when they are sympathetically treated. This has been at the root of most, if not all, of the developments that harmony has made in the course of the few centuries whose music we know, and Van Dieren in this case is following tradition.

When his harmonic scheme, however, is dictated only for his own fancy or the feeling of the poem, Van Dieren seems to become in fact less free. The independent and flowing style of his parts remains noticeable, but his mind looks so inevitably to the ninth as a basis for all these shifting effects that the colour is far less varied than one expects. He seems to deal not so much with colours as with shades of the one autumnal brown towards which he constantly turns—which he finds so richly laid on in these warm, intimate canvases of Walter Savage Landor. Van Dieren's style is really extremely limited. Within these limits, as in the beautiful 'Love must be gone,' he attains a sure and moving effect: when he tries to leave it his touch seems less satisfactory. Spring is not in his blood at all, and his setting of Thomas Nashe's poem of that name, despite his studied lightness of texture, does not match the poem in any real way. A very curious work is 'Epiphanias,' a kind of twelfth-night jest, based on a Goethe poem. The three kings are called upon, each has his own music: they introduce themselves, and take their leave. There is some attractive stuff in it, and a good deal of parody, one suspects. The use of 'Ich grolle nicht,' for the third king, who 'eats his fill and drinks his fill,' is pretty far-fetched, but will no doubt raise a laugh in Chelsea, where even the bare mention of Schumann seems to pass as a good joke.

The same publishers send W. G. Whittaker's 'Four Songs of the Northern Roads,' which are full of strength and the marks of an uncompromising rugged personality. At times the effect is bleak and

bare in the extreme, as in 'Scatterpenny'; at other times the bareness is curiously threaded with a strand of warm emotion, as in 'Song of a Lass.' Altogether the feeling of the set is one of real power, both of outlook and handling: but the sternness and austerity of the music will alienate those who prefer a softer atmosphere. Less personal in style are 'Four North Country Songs,' by Jeffrey Mark, from the same press. Three of these are original, and the fourth is an arrangement of a folk-song. All are modal and 'folk-songy,' and somehow have the air (which is particularly strong in 'Lal Dinah Grayson') of not being the real thing. There are too many highly-educated gentlemen nowadays playing 'yokels.' Dr. Whittaker's songs had obviously grown from a study of the Northern folk-tunes; they were equally clearly not imitations, but personal utterances. Mr. Mark's music does not give this impression of directness.

Victor Hely-Hutchinson has the same feeling for Walter de la Mare as Armstrong Gibbs has; and in his music there is no small touch of the magic of the poetry. His handling is firm and sensitive, his outline always strong even when gentlest, and there is a welcome distinction of outlook which is never attained with any sense of strain. Four songs from the Oxford University Press all show a real sense of poetry: 'The Old Soldier' is robust, 'Silver' is gentle and elusive, and both are very successful. 'The Huntsmen' makes attractive play with its humorous opening figure, but most penetrating of all, in its extremely quiet simplicity, is 'Dream Song,' which is a charming work. These songs are most welcome. 'Drinking Song' is a boisterous, diatonic tune by Gordon Slater, harmonized in splashes. It is an effective song which might be by anybody.

The Oxford Press also sends ten new numbers in Dr. Whittaker's finely-edited series of 'Arias from the operas of Handel,' and Schubert's 'The gods of Greece' ('Götter Griechenlands'), with a new translation by Fox-Strangways and Stuart Wilson. Paterson's, of Glasgow, send three additions to their series of solos from the Cantatas of Bach. Basset should look at the beautiful 'Slumber on,' from Cantata No. 82.

From Curwen's come 'Bartholomew,' an unusual and well-written song by B. Burrows, 'Peg-a-Ramsey,' an arrangement by E. W. Naylor of the traditional tune, to which the arranger has written some words, and 'In the Highlands,' an early song by Armstrong Gibbs. Vaughan Williams's 'Let us now praise famous men' has also been issued by this house as a solo song, in two keys. Glazounov's 'Duo,' Op. 80, for soprano and contralto, is published by Belaieff, Leipzig, and a very pleasant little work it is, with generously spreading phrases, almost reminiscent of Parry. It makes no great demands, and has no pretensions, but is grateful and musical. Stanford's 'Witches' Charms' (Cramer), is effective, and rhythmically attractive, and, needless to say, beautifully written—but it does not match, indeed it hardly likes to refer to, the bizarre and gruesome horror of Ben Jonson's poem. From Schirmer's come three settings by Arthur Farewell of poems by Emily Dickinson, and Cecil Burleigh's 'Westward,' a sensitive treatment of some lines from 'Hiawatha.'

T. A.

VIOLIN

The 'Lyric Poem,' for violin and pianoforte, by Eugène Goossens (J. & W. Chester), increases our

respect for this very gifted musician who refuses to grow up. The poem is admirable, but not more so than the music Goossens used to write ten years ago. The violin part has been lavishly fingered—presumably by the composer himself. Goossens, however, ought to know that most violinists capable to do justice to this piece will insist on the fingering which suits them best—which may or may not be the author's. Not a few instances could be given which any player could improve—unless the aim is one of continuous *portamento*. If this is the case, an intimation to this effect would have simplified matters a good deal.

Lajos Bárdos's 'Three Hungarian Folk-Songs' (Oxford University Press) should be a boon to dashing fiddlers with no knowledge of any position higher than the first. They are not, however, as simple as they look, and the accompaniments are not such as one would expect to find 'in the natural state.'

B. V.

VIOLA

Bach's six Suites for 'cello, adapted for the viola, revised and fingered by Svecenski, need neither commendation nor comment. For the violinist and the violist Bach provides the foundation of a good technique and style not less surely than in the case of the organist and the pianist. There is, however, one innovation in this edition (William Organ, Birmingham) which will cause some alarm. On p. 3 there is an 'explanation of marks' wholly unnecessary and rather disturbing. If every editor and every composer begins to invent or adopt new symbols the task of the performer will be more difficult than ever. It is bewildering to find that a certain sign long associated with a definite effect has come to have a new meaning; it is maddening to find the new explanation more confusing than the symbol.

Svecenski, for instance, tells us that a dash (—) over a note means 'that same should be held a trifle longer than its actual value.' Hitherto this symbol has been taken as an indication of bowing which has no reference to length of time. A succession of dashes (— — —) means detached notes, and a succession of dots surmounted by dashes (— · — · —) means 'notes to be well separated.' What is the exact difference between 'detached' and 'separated'? The Editor wants the Roman figures I., II., III., and IV. to stand for A string, D string, &c. Is it not simpler to write A st. or D st. in place of I. and II. if in so doing we avoid all possibility of misunderstanding?

I admit that Svecenski is neither the first nor the only one to err in this respect, although he does go further than any other editor or composer I can call to mind. Is an understanding beyond hope? If we go on at this rate the time must come when fiddlers and 'cellists must gather together and settle once for all the disputed points.

B. V.

FLUTE

Three pieces for flute and pianoforte (Rhapsody, Idyll, Elegy), by Arthur Barclay (J. & W. Chester), deserve to be praised as music written with full understanding of the possibilities of the medium. There is no case here of flute 'or violin.' These pieces must be played on the flute or not at all. As music they are pleasant enough, even though they do not bear the stamp of a strong individuality—probably because a somewhat conservative instinct tends here and there to overcome modern tendencies.

B. V.

CHAMBER MUSIC

We have often heard it said that the present age is a barren one. If it is, we are reaping some of the advantages possible only when we are not overpowered by dazzling genius. More consideration is given to the great men of the past, and hastily condemned, neglected works are rescued from oblivion. Composers themselves seem a little more anxious to consult the needs of performers, and write for instruments which before were passed by. Dame Ethel Smyth, for instance, has just published some 'Variations on "Bonny Sweet Robin,"' for flute, oboe, and pianoforte (the flute and oboe parts admitting of possible substitutes in violin and viola), and 'Two Interlinked French Folk-Melodies' for the same combination (Oxford University Press). These are excellent examples of the composer's skill which combines an innate taste for telling melody and a certain cunning in the arrangement of harmony. Some men may perhaps feel a certain want of 'ballast'; the music does seem to ride a little too lightly. But so far from seeing in this error or weakness, I take it to be neither more nor less than an indication of a nature as full of courage as of resource. By all means let us test our anchors and our ropes before we put to sea. But let us also recognise the bravery of more adventurous voyagers.

Dame Ethel Smyth's Concerto for violin, horn, and orchestra has also been published in an arrangement as a Trio for pianoforte, violin, and horn, with viola and 'cello as substitutes for the last (Curwen). This is good news, for the original form debarred many from a composition which has not a few admirers. It is dedicated to 'the best friend of English music, Sir Henry Wood.'

Under the heading of chamber music should be included also a short piece entitled 'All through the night,' for pianoforte, violin, and violoncello, by Reginald Redman (Augener). The melody (a Welsh air) is good and the harmonization careful, but the writing for the violin is bad, for it goes suddenly from the very easy to the very difficult. Moreover, the difficulty is quite unnecessary, as the effect aimed at (twenty-fifth bar) could be more easily obtained by means of harmonic notes.

Frank Haworth's 'Two Andantes for two violins' (Augener) are easy, pleasant, and short. I am rather puzzled by the direction *Nella stila antiqua*. I presume it to be Esperanto for 'In the ancient style.'

Bach's Sonata in C minor, for violin and pianoforte (Schirmer), finds conscientious editors in Hugo Kortschak and Edwin Hughes. Fingering and bowing are carefully annotated, and the print is clear.

B. V.

ORCHESTRA

William Byrd's 'The Carman's Whistle' has been arranged for string orchestra by Granville Bantock (Curwen)—a charming tune scored in masterly fashion. Without comparison with the original it is impossible to discover exactly how much the work in its present arrangement owes to the 'arrangeur.' But we may trust Bantock to do such work in a scholarly fashion. At any rate, the score as it stands must tempt all conductors of string orchestras. The viola part is unusually important, but the work does not make heavy demands on the technique of the players.

B. V.

CHURCH MUSIC

Recent additions to Novello's music for Sunday School Festivals comprise attractive and well-written tunes by Hugh Blair—'Faithful Shepherd, feed me,' for unison singing, with optional second treble part—and Edward S. Deans, whose two hymns 'Lord of an earth of glory' and 'Take my life and let it be' are for unison and four-part singing respectively. For Sunday School Anniversary services, Hugh Blair has written a bright, tuneful little children's anthem, 'Every morning the red sun.' It is for unison singing, with brief portions for two trebles. In all the above the music appears in both notations. The same publishers send also a simple setting of the Ninefold Kyrie by H. A. Chambers, for use with the composer's Service in G, and an arrangement for men's voices of Stanford's *Te Deum* in B flat by C. S. Lang—voice part only—to be used with the original edition for choir and organ. The arrangement is mainly unison, with some divisions into two parts.

A chorus from Bach's Cantata No. 37, 'I will lift up mine eyes unto the hills,' has been arranged by Ivor Atkins and J. Michael Diack (Paterson's Publications). The adaptation for pianoforte or organ of the instrumental parts has been well done, and indications of the original scoring—two oboi d'amore, strings, and organ—are also given. This is an effective, stately little movement, which might be confidently undertaken by any average choir. Another interesting short anthem is Gustav Holst's 'Eternal Father,' poem by Robert Bridges (Curwen). It is for soprano solo, chorus (S.A.T.B.), and organ with bells (*ad lib.*). Most of the work is written over a descending scale—passage of six notes. In the last section (6-2 time) these six notes form a ground-bass in minims, over which tenors and basses sing the tune, while sopranos in three parts—preferably placed far away—sing a continuous succession of Alleluias (*ppp*) to the notes B C E G, the first sopranos singing the high G. Apart from this section, which obviously requires delicate handling, the anthem is quite easy.

An interesting addition to the Tudor Church Music series issued by the Oxford University Press is the Service in D minor by John Farrant (of Salisbury). It comprises the *Te Deum* and Jubilate Deo and the Magnificat and Nunc dimittis. Ouseley—we are told by the editor, Dr. E. H. Fellowes—wrongly attributed this Service to Richard Farrant of Windsor, and his edition was scored from MSS. at the Chapel Royal, St. James's, a text which appears to have been late and much debased. The present edition, which has been transposed up a tone, is from the Peterhouse and Durham MSS. The writing is harmonic, and nowhere provides any serious problems for those accustomed to unaccompanied singing. An accidental is missing from the organ part in the last bar of the *Te Deum* and from the treble part in bar 4, p. 3, of the Magnificat. The same publishers send H. E. Piggott's setting of the Communion Service. This is well-written, devotional music intended for unison and congregational singing, although the Sanctus, Benedictus, and Agnus Dei may optionally be sung in four-part harmony.

From the H. W. Gray Co. (Novello) come a Motet, 'Fairest Lord Jesus,' by Peter Christian Lutkin, and a short festival Cantata, 'Great and Marvellous,' by Rowland Leach. The Motet is for baritone solo and chorus (S.A.T.B.), and is based on the Lutheran Chorale

'Munich' (1677). The part-writing is interesting, and the work, which is of moderate difficulty, should prove effective if well sung, preferably without accompaniment. The Cantata consists of four numbers: (1) tenor solo, 'God so loved the world'; (2) chorus, 'Great and Marvellous'; (3) soprano solo, 'And God shall wipe away all tears from their eyes'; (4) choral finale. The soprano solo is a fairly elaborate piece of work which would make an effective separate number. The choruses are broadly-written, vigorous movements, in which some imposing effects are obtained by quite simple means. As a whole, the Cantata is not difficult. G. G.

UNISON SONGS

The cheap school edition of the second book of Boulton and Somervell's 'Our National Songs' costs only sixpence. Here are the words and tunes of a score of songs, all of these islands except one, a Dutch South African psalm tune. These are the more welcome in that they explore some less familiar paths (Cramer).

PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

With Parry's pretty little 'Cradle Song' (two-part) is issued Sharman's 'Sea Mood,' a unison song allowing the use of power and asking for plenty of colour (Novello).

Victor Hely-Hutchinson has set four of Blake's 'Songs of Innocence' for S. and M.S., and one—'The Little Boy Lost'—for S.S.M.-S. He happily touches off the simplicity of the poems, which are dangerously easy to set. All move at a brisk pace, except No. 3, 'Infant Joy.' There are a few three-part chords in this, also in No. 2, 'The Lamb' (Oxford University Press).

In Margaret Crichton's 'What the robin sang' there are signs of inexperience in the laying out of the parts, but the little piece is pleasant in its unpretentious way. It is for S.A., the lowest note being B flat.

Another of Robert Jones's pieces, edited by Warlock, is 'Now have I learn'd with much ado' (S.S.). This is a dainty conceit, in which the voices answer each other tastily. It is suitable for older singers (Curwen).

MALE-VOICE

Paterson issues a simple arrangement for T.T.B.B. of the Coronach from 'The Lady of the Lake'—'He is gone on the mountain,' by David Stephen. Male choirs of no great numbers could make this effective.

MIXED-VOICE

Dr. Sweeting has arranged for Cramer's 'Choral Library' the old English song 'The Willow Tree' (S.A.T.B.). This is a piece for sympathetic singers, able to make their voices convey simple pathos without losing colour. The arrangement is quite straightforward. Graceful and agreeably fluent is H. A. Chambers's setting of 'There is a garden in her face,' for S.A.T.B. Choirs able to touch the notes richly and lightly will enjoy this. It is from Novello's, who reprint the chorus, 'Forward through the glimmering darkness,' from Parry's cantata, 'War and Peace'—a sturdy song of high aspiration, meet for the times. If the orchestra is available, so much the better. W. R. A.

The Musician's Bookshelf ✓

'William Byrd.' By Frank Howes.

[Kegan Paul, 7s. 6d.]

The latest number in the 'Masters of Music' series breaks a good deal of fresh ground, as was to be expected of the first full-size book on Byrd. Mr. Howes has gone about his task in an unusual way. Hitherto biographers have chosen one of two courses. Either they have cleared the biographical matter out of the road, and then spread themselves over the music, regarding the latter as the department of most importance to the average reader; or they have run the biographical and critical matter tandem-wise, showing *en route* the relationship between the man and his work. Mr. Howes evidently felt that methods suitable for Beethoven or Mozart would probably be a good deal less satisfactory for Byrd, because so much of the biographical data is conjectural, and when all is said the story of his life is scanty.

But a man and his work are one, and as we have no authentic portrait of Byrd, either verbal or pictorial, Mr. Howes reverses the usual process, and helps us to evolve one from a study of the composer and the circumstances and period in which he worked. As a result, the book contains a great deal that is only indirectly connected with its subject. Thus it opens with quite a lengthy treatise on early English music and its instruments, the influence of the Reformation on music, and other kindred topics. This reconstruction of the set of circumstances that produced the Tudor-Elizabethan school is well and interestingly done. The musician will welcome so much information handily set forth, and the average reader will not find it forbidding. Having set the scene, Mr. Howes takes us through Byrd's works in detail, following on with a final chapter of fifty pages in answer to his question, 'What sort of man was it who produced this work?' We thus end the book with as definite a portrait as can be got in this way. The tenacious character of Byrd, which shows itself in the thoroughness and seriousness of his music as a whole, is no less seen in the stubbornness with which he fought one law-suit after another. Mr. Howes daringly holds that Byrd was 'a Quaker fifty years before George Fox was born,' and certainly he makes out a good case. 'The only two qualities [says Mr. Howes] that differentiate him from the typical Quaker, beside the fact that he was a musician, are his absence of humour and his feeling for romance.' (Incidentally one speculates as to how many Quakers may not have been musicians. The non-use of music in their religious exercises may mean little. Many churchmen prefer services at which there is no music, although—perhaps because!—they themselves are musical.)

It is a pity Mr. Howes could not have helped out his discussion of the music with far more liberal use of music-type. He does all that can be done with words alone, but, as usual, one feels the inadequacy of verbal descriptions of music that is unfamiliar, and in some cases not easily at hand. Fortunately the gramophone comes to the rescue. It was a happy thought to give references to such records as are available. With these, plus copies of a few works that a reader may count on hearing sung by madrigal choirs from time to time, it is possible to get a good working knowledge of Byrd's music.

In discussing the 'Great' Service, Mr. Howes holds that its insistence on one key is fatal to its performance straight through, and suggests that choral societies should 'perform it, suitably interspersed with anthems, motets, and solos.' Isn't he exaggerating this one-key difficulty? Many of Bach's most popular cantatas have very little key variety. True, they have variety of other kinds, including that provided by the orchestral accompaniment. Yet the difficulty does exist in their case, and it has been overcome by the cultivation of sufficient historical sense in the hearer to enable him to adjust himself. So easily has this been done that one of the most frequently sung of all is the very one that is unaccompanied, and is in E minor practically throughout—'Jesu, priceless Treasure.' I believe that the 'Great' Service could be endured at a sitting by more people than Mr. Howes thinks capable of the feat. Anyhow, the idea of interspersing it with other material is too risky. A better way of accommodating the restless modern ear would be to transpose certain movements; a tone up or down would make little or no difference to the singers, but would be a great relief to the listener.

Speaking of one of Byrd's Christmas pieces, Mr. Howes says 'It is worth noticing that Byrd begins this chorus in compound pastoral rhythm, like so many writers of Christmas music (e.g., Bach and Handel), and, as in other carols, passages move in thirds and sixths. It cannot be a case of association that gives these features to Christmas music; it can only be that the mind of man symbolises this Christmassy emotion in auditory images of this shape.' But surely it is a case of association. Handel wrote his Pastoral Symphony just so because he had at the back of his mind the words 'There were shepherds abiding in the fields,' and as hardly any poet or painter uses Christmas as a subject without reference to the shepherds, even so the composer naturally becomes pastoral and sixteenth-century, with a liberal allowance of thirds and sixths.

Mr. Howes has a good chapter on the instrumental music—a department in which listeners need even more help than in the choral music. As he says, a good deal of it is tentative and of no great interest; but there are charming pages in it, and to the musician it is a mine of interest—especially such things as the Variations on 'The woods so wild.' A general appreciation of this old keyboard music is hindered by the unsuitability of the pianoforte as its medium, the unexpected difficulty of much of it, and the scarcity of practicable performing editions which the average domestic player can use. It is perhaps too much to hope for more gramophone records of old English keyboard music played on the harpsichord; yet the venture may be no more rash than was the issue of madrigal records ten years ago. Certainly the general musical public will get but a poor idea of this music without such help.

A good practical feature is an Appendix giving the titles of all the works of Byrd that are mentioned in the book, classified, and with the publishers' names, and (in the case of music issued in sheet form) the price. As was said above, reference is also made to such gramophone records as are available, and the records themselves are critically discussed. Not so many years ago the author of a book of this kind would have thought such details beneath his august notice—a high-horse attitude that led to the sparseness of the public in this country for books and journals concerned with music. Happily the new

generation of musical biographers, whatever faults they may have, possess one prime merit: they work throughout with a realisation that if the composer of long ago is to be revived, it will not be by the retailing of apocryphal anecdotes, but by bringing the reader into direct contact with the music, both as performer and listener. This is a capital virtue in Mr. Howes's book, which has the further merits of good writing, and the note of tempered enthusiasm without which musical criticism is a thing of nought. Only in one expression of his admiration for Byrd does he appear to overshoot the mark. On p. 231 he says that Byrd 'disputes with Purcell the title of the foremost British composer.' It is a thankless job, this handing round the title of 'greatest,' because the grounds of comparison are too hazy. But for my part I am tired of hearing Purcell hailed as the greatest English composer. A marvellously gifted one, if you like; an English Schubert—almost a Mozart. But when so much is said it has to be admitted that compared with the Bachs and Beethovens he is short-breathed. This was due to circumstances, no doubt, but the fact remains, and it makes him a potential rather than an unmistakable first-rater. We have to admire him with qualifying 'buts' and 'ifs': had he but been born fifty years later; or had he but lived twenty years longer; and so on. Similarly, Byrd, great as he was, is kept below the peak by his limitation of mood, and, on the instrumental side, by the undeveloped state of his medium and technique. However, since crowns are being bestowed, even a humble reviewer may take a hand. So, after claiming to be no less a Byrdite and Purcellian than most musicians, I make bold to say that the greatest English composer is happily alive to-day, and his name begins with E.

H. G.

'Les Ancêtres Flamands de Beethoven.' Par Raymond Van Aerde.

[Godenne, Malines.]

It has long been held, in a vague sort of way, that Beethoven was of Flemish descent, though the identity of the town from which the family came was uncertain. The honour seemed to rest between Antwerp and Louvain. Mr. Van Aerde, the archivist of Malines, has now settled the matter, and in this handsomely produced book sets forth in detail evidence that shows the Beethovens to have been a Malines family. Louis, the composer's grandfather, it seems, was born at Malines, not at Antwerp, and was in the Malines Choir School. This fact was discovered in a curious way. Michel van Beethoven, the father of Louis (A. Malines, 1684), fell on evil days late in life, and became a bankrupt. According to legal custom, the two sons, Nicholas and Louis, were summoned with other relatives. Mr. Van Aerde gives a facsimile of the summons issued against Louis by the Malines Curator Steenmans in 1744, wherein Michel's son is described as 'Sr Louis van Beethoven, musicien in het Cabinet van Syne hoogheyt den Ceurvorst van ceulen tot Bonn' ('musician at the Court of his Highness Prince-Elector of Cologne, at Bonn'). The house of the family has also been traced—No. 11, rue des Pierres—and a photograph of it is given. There are many portraits, facsimiles, and illustrations of Malines past and present. Mr. Van Aerde deserves well of his townsfolk, and of musicians generally; first, for his research; and, second, for giving us the results in so attractive and well-documented a form.

H. G.

'Sullivan's Comic Operas: a Critical Appreciation.' By Thomas Dunhill.

[Arnold, 10s. 6d.]

'Origin and Development of Light Opera.' By Sterling Mackinlay.

[Hutchinson, 21s.]

Mr. Dunhill's book is welcome on several grounds. More than any other composer, Sullivan has suffered from being written about by authors with very slender musical qualifications—authors more concerned with personal gossip, royalty and sales statistics, &c., than with the only thing that matters much about a composer. Competent critics in the past have given too little notice to Sullivan, regarding him as a gifted composer who took the wrong turning by writing mere comic operas instead of adding to the shelves full of still-born oratorios. We know now that fifty years ago the best critical opinion on the Continent saw that the real excellence of Sullivan was shown only in these 'mere' comic operas—a view now increasingly held in this country. Mr. Dunhill is particularly well qualified to deal with his subject, partly because he is a discerning enthusiast who knows the Savoy operas from A to Z, and also because he himself has a happy knack in writing music that in its tunefulness and deftness of touch undoubtedly owes a good deal to Sullivan.

But above all, the book is timely for the protest it utters concerning some stupid conventions and restrictions which, as Mr. Dunhill shows, prevent much of Sullivan's music from making its complete effect.

The bulk of the book is inevitably devoted to a detailed discussion of the works in chronological order. The reviewer need do no more than recommend the devotee to go over the familiar ground with Mr. Dunhill, pianoforte score at hand for reference. He will discover many excellences that have probably escaped him hitherto, and he will enjoy future performances the more through having learnt something of the means whereby Sullivan made some of his best hits. All this part of the book may be passed over here, and the available space used to draw notice to some points raised in the closing pages.

The chapter on 'Sullivan and the Orchestra' is incidentally a severe indictment of the owners of the performing rights of the Savoy operas. It seems incredible that of only one opera—'The Mikado'—is the full score available. This exception was lithographed in Germany, and may be seen at the British Museum, so the term 'available' is euphemistic.

Why [asks Mr. Dunhill] are the full scores not published and on sale?

What is the meaning of the strange policy of secrecy which has never been adopted in the case of any other important composer in modern times? It seems incredible that the British people should be denied access to the work of one of their greatest musicians in its only proper and authentic form. It is more incredible still that it is impossible to hire a manuscript full score for the purpose of conducting a performance, and that even the musical director during the London season is obliged to be content with a 'cued-in' pianoforte copy on his desk. This is a state of things that no self-respecting conductor can view with equanimity, but he has no choice in the matter, for the owners of the performing rights have decreed that he shall never be allowed to do his job as thoroughly as he would wish to do it.

And he reminds his readers that when, in 1926, Dr. Malcolm Sargent conducted a season at the

(Continued on page 437.)

Rosp May

FOUR-PART SONG FOR MIXED VOICES

Words by BURNS

Scottish Folk Tune
Arranged by EDGAR L. BAINTON

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegretto moderato

SOPRANO
When ro - sy May comes in wi' flowers To deck her gay, green -

ALTO
When ro - sy May comes in . . wi' flowers To deck her gay, green -

TENOR
When ro - sy May comes in . . wi' flowers To deck her gay, green -

BASS
When ro - sy May comes in wi' flowers To deck her gay, green -

(For practice only)
Allegretto moderato, ♩ = 96

- scent - ed . . bowers, . . Then bu - sy, bu - sy are his . . hours, The

- scent - ed bowers, . . Then bu - sy, bu - sy are his hours, The

- scent - ed bowers, . . Then bu - sy, bu - sy are his hours, The

- scent - ed bowers, . . Then bu - sy, bu - sy are . . his hours, The

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gar - d'ner wi' his pai - - dle. The crys - tal wa - ters

gar - d'ner wi' his pai - - dle. The crys - tal wa - ters

gar - d'ner wi' his pai - - dle. The crys - tal wa - ters

gar - d'ner wi' his pai - - dle. The crys - tal wa -

gen - tly fa', The mer - ry birds are lov - ers a', The

gen - tly . . fa', The mer - ry . . birds . . are lov - ers a', The

gen - tly fa', The mer - ry birds . . are lov - ers a', The

ters fa', The mer - ry birds are lov - ers a'. The

scent - ed breez - es round him blaw, The gar - d'ner wi' his pai - - dle. . .

scent - ed breez - es round him blaw, The gar - d'ner wi' his pai - - dle. . .

scent - ed breez - es round him blaw, The gar - d'ner wi' his pai - - dle. . .

scent - ed breez - es round him blaw, The gar - d'ner wi' his pai - - dle. . .

scent - ed breez - es round him blaw, The gar - d'ner wi' his pai - - dle. . .

a tempo
pp
 When pur - ple morn - ing starts the hare . . To steal up - on her

pp a tempo
 When pur - ple morn - ing starts the hare To steal up - on her

pp a tempo
 When pur - ple morn - ing starts the hare To steal up - on her

pp a tempo
 When morn - ing starts the

pp a tempo

p cres. *mf* *dim.*
 ear - ly fare; . . Then through the dew he maun . re - pair, The

p cres. *mf* *dim.*
 ear - ly fare; . . Then through the dew he maun re - pair, The

p cres. *mf* *dim.*
 ear - ly fare; . . Then through the dew he maun re - pair, The

p cres. *mf* *dim.*
 hare, Then through the dew . . he maun re - pair, The

p cres. *mf* *dim.*

rit. pp *p a tempo*
 gar - d'ner wi' his pai - dle. When day, ex - pir - ing

rit. pp *p a tempo*
 gar - d'ner wi' his pai - dle. When day, ex - pir - ing

rit. pp *p a tempo*
 gar - d'ner wi' his pai - dle. When day, ex - pir - ing

rit. pp *p a tempo*
 gar - d'ner wi' his pai - dle. When day, ex - pir - ing

rit. pp *p a tempo*

in the west, The cur - tain draws o' Na - ture's rest. . . He

in the west, The cur - tain draws o' Na - ture's rest. . . He

in the west, The cur - tain draws . . o' Na - ture's rest. . . He

in the west, The cur - tain draws o' Na - ture's rest. . . He

cres. flies to her arms he loves . . best, The gar - d'ner wi' . . his pai - die.

cres. flies to her arms he loves best, The gar d'ner wi' his pai - die.

cres. flies to her arms he loves . . beat, The gar - d'ner wi' his pai - die.

cres. flies to her arms he loves . . best, The gar - d'ner wi' his pai - die.

(Continued from page 432.)

Savoy, after getting his own way and being allowed a sight of the sacrosanct original manuscripts, he was accused of tinkering Sullivan's orchestration. What he had done was merely to remove errors, and bring out many points that had inevitably been lost to sight as a result of the stupid policy of restricting conductors to a pianoforte score!

The only suitable term for such a topsy-turvy situation is happily provided by the operas themselves: it is Gilbertian. And what a lop-sided and tasteless policy is that which has so jealously guarded the libretti and certain bits of 'business' in the operas, and at the same time prevented the music from being heard in its integrity! The injustice done to Sullivan's work by the very people who might have been expected to show the most scrupulous regard for it, has its counterpart in the Philistinism of the average Savoy audience. To give an example mentioned by Mr. Dunhill, how many people have really heard the little orchestral fugato that greets the entry of the Lord Chancellor in 'Iolanthe'? It is one of Sullivan's best bits of musical humour, and, moreover, it has a thematic connection with the song which follows. Yet, as Mr. Dunhill says, it is invariably drowned by the ovation which greets the entry of the 'star' who plays the part. But what can be expected of an audience which, by its ridiculous habit of encoring practically every number, destroys the structure and continuity of the works?

We do not find 'The Mastersingers' held up while the 'Prize Song' is repeated; a fine piece of rhetoric or a rich bit of low comedy in Shakespeare, or a witty exchange in Sheridan: we enjoy such things no less than the Savoy 'fan' enjoys his pet songs, but we do not spoil them and their context by noisily demanding their repetition. Moreover, indiscriminate encoring has as little significance as any other kind of indiscriminate honour: 'When everyone is somebody . . . Savoy audiences, above all, ought to realise the sound sense of that couplet.

On the whole, one feels that the Gilbert-Sullivan operas would gain by a couple of years of non-performance, followed by a revival in which three principles should be rigorously adopted: (1) Sullivan's orchestration should receive full justice; (2) encores should be prohibited; and (3) the overdone by-play that has become established in recent years should be abolished. In regard to (3) Mr. Dunhill quotes Miss Jessie Bond (one of the original Gilbert-Sullivan players), who says that 'the tricks and antics' of present day performers would never have been tolerated by either author or composer.

It is too much to expect such drastic measures, perhaps, but we may reasonably hope that Mr. Dunhill's excellent work will effect something. It may bring about the belated publication of the full scores; and it may even work something of a miracle by persuading the noisy insatiables in the Savoy audiences to show their admiration for the operas by allowing *all* the music to be heard, and the stories to be developed without interruption.

Mr. Mackinlay's book covers a lot of ground, both in chronology and width of scope, and its comprehensiveness makes it valuable for reference purposes. His tendency to garrulousness is in keeping with a subject that on its literary side is perilously near zero. (Some of the examples of punning rhyme

quoted in the chapter on 'Burlesque' make one squirm.) There are many illustrations and portraits, and an exhaustive index. A reproduction of Johann Strauss's 'Promenade Quadrille' shows that composer conducting at a Covent Garden 'Prom.' with his back to the orchestra. When did this method begin and end? The present writer has met with it once—at Bexhill, about thirty years ago, when he saw a foreign conductor thus direct his band from behind, so to speak. The point does not appear to have been mentioned by writers on conducting. The price of Mr. Mackinlay's book is stiff, but is justified by the amount of lore placed at the reader's disposal in an agreeable manner. H. G.

Prof. Kitson has added to his series of textbooks one on 'Invertible Counterpoint and Canon' (Oxford University Press, 7s. 6d.). As he remarks in his preface, there is nothing new to be said on the subject. He has, however, improved on many treatises by eliminating the superfluous, with clarifying result. He treats of counterpoint at the octave, fifteenth, tenth, and twelfth; counterpoint invertible at more than one interval; triple counterpoint; imitation, inversion, &c; canon at the octave in two parts; canon two in one at other intervals; and canon in three or more parts. He takes Bach as the chief authority, on the ground that there is no need to go farther back except for special purposes. In the chapter on Imitation he lays stress on the importance of a good harmonic substructure—'it is fatal to let the imitations force the harmony.' He is emphatic, too, on over-frequent chord changes. Most bad contrapuntal work comes from weakness in these respects, and the fact is a convincing proof of the value of this study from the harmonic point of view. In fact, a student brought up on the slack principle that you *must* study harmony whereas you *may* study counterpoint is rarely other than a half-baked musician. This compact little treatise shows that the subject is neither dismal, useless, nor unmusical.

Debussy's 'Monsieur Croche the Dilettante Hater' is an English version of articles that appeared in various French journals (Noel Douglas, 6s.). A good deal of the material appeared in the *Musical Times* in 1918 and 1919, translated by Mrs. Frank Liebich, so there is no need to discuss the book now. The version under notice is readable. Some of the numerous foot-notes that appear are superfluous—e.g., few readers of such a book will need to be told that the Choral Symphony is 'Beethoven's 9th Symphony in D minor, Op. 125,' or to receive similar information concerning the 'Unfinished' and 'Pastoral.' Debussy discovers an attractive flavour of tartness, and his little articles are unmomentous and enjoyable.

William S. Hannam's 'Notes on the Church Cantatas of John Sebastian Bach' is clearly the work of an enthusiast. Its most valuable parts are of the tabular kind—list of the works in alphabetical order with numbers, in the order of the Breitkopf & Härtel edition, cantatas published with English words, cantatas, choruses, and songs for special study, &c. The notes on the various cantatas contain useful information, and there is also a separate series of notes on the songs and duets. The critical side of the book is less helpful, as it consists too often of a mere adjective or two. But as a collection of well-arranged information the little book is one not to be missed by the Bachite (Oxford University Press, 7s. 6d.).

BOOKS RECEIVED

[Mention in this list neither implies nor precludes review in a future issue.]

- 'Zur Psychologie der Klaviertechnik.' Von Willy Bardas. Pp. 98. Im Werk-Verlag zu Berlin.
- 'Year-Book for 1928,' of the British Federation of Musical Competition Festivals. Edited for the Central Board by John Graham. Pp. 268. From the Federation Offices, 22, Surrey Street, Victoria Embankment, W.C.2, 1s. 3d.
- 'The Limitations of Music.' A Study in Aesthetics. By Eric Blom. Pp. 172. Macmillan, 6s.
- 'The Use of Plainsong.' By Edgar T. Cook. Pp. 47. Plainsong and Mediaeval Music Society, 2s. 6d.
- Catalogue of the Plainsong and Mediaeval Music Society's Library. Pp. 39. From the Society, 5s.
- 'Über die Art Musik zu Hören.' By Siegfried Ochs. Pp. 54. Im Werk-Verlag zu Berlin.
- 'The Oxford Book of Carols.' By Percy Dearmer, R. Vaughan Williams, and Martin Shaw. Pp. 248. Oxford University Press, 4s. 6d.

Church and Organ Music

THE ROYAL COLLEGE OF ORGANISTS

Lectures will be given at the College, on Tuesday, May 15, as follows: At 3 p.m., by Dr. W. H. Harris, M.A., F.R.C.O. (organist of New College, Oxford), on 'General Points to be observed in Choir-Training'; at 6.30 p.m., by Dr. Ernest Bullock, F.R.C.O. (organist of Westminster Abbey), on 'Anglican Chanting.' Admission free. The Choir-Training Examination will be held on Wednesday, May 16.

Dr. A. Eaglefield Hull, F.R.C.O., will give three historical organ recitals at the College on Saturday afternoons, May 5, 12, and 19, at 3.30 p.m. Admission free; no tickets required. A collection will be made at each recital in aid of the Organists' Benevolent League. The subjects of the three recitals are: (1) Classical—from Buxtehude to Mendelssohn; (2) Romantic—from Franck to Widor; (3) Contemporary. The first recital of this series, on April 28, dealt with the period 'Frescobaldi to Purcell.'

An examination for the Sir John Goss scholarship will be held at the College on June 9. The successful candidate will be entitled to three years' free tuition at the Royal Academy of Music. Candidates must be either choristers or ex-choristers, and under seventeen years of age on the date of examination. Particulars, date of entry, &c., may be obtained from the Registrar of the College, Kensington Gore, S.W.7.

H. A. HARDING, *Hon. Secretary.*

We have received programmes recently performed at special musical services at Chelsea Wesleyan Church. On April 10 (for example) the scheme included a Handel Concerto for organ and orchestra (organ, Mr. H. V. Peacock), Bach's Cantata No. 189 for solo voice, flute, oboe, and strings (soloist, Mr. Percy Manchester), Bach's fifth 'Brandenburg' Concerto (pianoforte, Mr. Arnold Goldsbrough), Motets by Gibbons and Weelkes, and Vaughan Williams's Five Mystical Songs for solo voice, chorus, and orchestra (Mr. Percy Manchester). The conductor and moving spirit in this excellent enterprise is Mr. Arnold Foster. Readers who live Chelsea-way should support such music-makings.

We have received the Annual Report for 1927 of the Organists' Benevolent League. At the annual meeting Dr. Ernest Bullock, who, as Westminster Abbey organist, succeeds Mr. Sydney Nicholson as President, was heartily welcomed. The secretary, Mr. Thomas Shindler, announced that Sir Walford Davies had become a member of the committee. A bequest of £100 had been left to the Fund by the late John Stubbs, of Chorley, a former member and Associate of the College. Applications for relief during the year had been less numerous than usual, and in every case the committee had been able to give assistance. In some instances, however, it regretted that the available funds had not permitted of larger grants being made, and once more reminded the rank and file of the profession of the need for more frequent recitals and concerts on behalf of the League. The balance sheet showed that grants during 1927 had amounted to £160; receipts from recitals and concerts were £146, and from donations and subscriptions, £93. In view of the fact that the organists in the country number some thousands, the income from recitals ought to be much larger. With anything like adequate support in this way the committee would be able to do far more in the provision of annuities for old and impoverished organists. This can only be done from income produced by invested funds. The Report points out that the annuities now being granted are very small, and that the Committee desires 'to invest such an amount as would provide (say) six annuities of 10s. or £1 a week.' It therefore appeals to members of the profession for help by means of regular subscriptions, or through recitals.

In a St. George's Hall, Liverpool, programme note concerning Buxtehude, Mr. Ellingford states that Bach walked fifty miles to hear that composer play. Fifty miles is no great distance for a pilgrimage, even in these motoring and flying days, so we think it worth while to point out that from Arnstadt to Lübeck is about two hundred and thirty (English) miles. Bach thus covered about four hundred and sixty miles on the double journey, which was something like a walk. Mr. Ellingford evidently followed Spitta and Parry, who give the distance as fifty miles, but omit to state that the miles were of the German measure. The fact is apparently of little moment, but it has some importance in that it partly explains why Bach's four weeks' holiday ran into four months, and got him into hot water with his pastors and masters on his return.

At the Town Hall, Ripon, on April 7, a portrait in oils of Dr. C. H. Moody, organist of the Cathedral, was handed over to the Mayor of Ripon to be hung in the Mayor's Parlour. The portrait, which has been purchased by subscription, represents Dr. Moody in his Doctor's robes wearing the insignia of the C.B.E., and is the work of Miss M. E. Hunter, a local artist of repute. The speakers at the ceremony were the Bishop of Ripon, the Mayor of Ripon, and Councillor C. Harker, all of whom bore warm testimony to the value of Dr. Moody's work. Dr. Moody has just been invested as Grand Organist of the Grand Lodge of England.

The organ presented to Cheltenham Town Hall by Mr. and Mrs. E. J. Burrow was formally opened on March 28, when Dr. Harold Darke gave a recital, his programme including Bach's Prelude and Fugue in D, the Overture to the 'Occasional' Oratorio, Saint-Saëns's Fantasia in E flat, Elgar's 'Imperial March,' and his own Rhapsody. The organ was built by Messrs. Rushworth & Dreaper, and is a three-manual of thirty-three speaking stops, thirteen couplers, and twenty-four foot and finger pistons.

So many performances of Bach's 'St. Matthew' and 'St. John' Passions have been reported that we are unable to record them all. A notable point is the increase in the number of performances, either wholly or in selections, in small centres of population where a few years ago such an undertaking would have been regarded as impossible.

At All Saints', Hertford, on March 28, Brahms's 'Requiem' was performed by the East Herts Music Society with a choir and orchestra of about a hundred. The soloists were Miss Bertha Steventon and Mr. Stuart Robertson. Mr. W. J. Comley conducted, and Mr. Douglas Rogers was at the organ.

Mr. Wilfrid Greenhouse Allt, organist of St. Giles's Cathedral, Edinburgh, has been appointed to succeed the late Dr. T. H. Collinson as organist to Edinburgh University.

RECITALS

Dr. Bernard Jackson, Boston Parish Church—"March of the Wise Men," *Dubois*; Allegro (Flute Sonata in C), *Bach*; Preludes on 'St. Mary' and 'St. Anne,' *Parry*; Fantasia and Toccata in D minor, *Stanford*.

Mr. Allan Brown, City Temple—Fantasia in E minor, *Silas*; Toccata and Fugue in D minor, *Bach*; Prelude, Fugue, and Variation, *Franck*; Finale (Symphony No. 6), *Widor*.

Dr. Henry Ley, Eton College Chapel—Pièce Héroïque, *Franck*; Grand Fantasia in F minor, *Mozart*; Toccata (Sonata No. 14), *Rheinberger*; Prelude and Fugue in E flat, *Bach*; Prelude on 'O come and mourn with me awhile,' *Parry*; Sonata No. 1, *Mendelssohn*.

Mr. Purcell J. Mansfield, City Hall, Glasgow—Minuet in G, *Paderewski*; Impromptu No. 3, *Coleridge-Taylor*; Scherzo (Symphony No. 2), *Guilmant*; Variations on 'Where the bee sucks,' *Benedict*; Overture, *Morandi*.

Dr. Walter Williams, Middleton Parish Church—Dithyramb, *Harwood*; Air (from Suite in D), *Bach*; Andante, with Variations, *Haydn*; Final March (Suite No. 2), *Böhlmann*.

Mr. Leonard J. Castle, St. Matthew's, New Kent Road—Grand Chœur in D, *Guilmant*; Overture, 'Athalie,' *Handel*; Invocation, *Guilmant*.

Mr. Harry Wall, St. Andrew-by-the-Wardrobe, E.C.—Canzone in A minor, *Guilmant*; Fugue ('Pastoral' Sonata), *Rheinberger*; Sketch in G, *Wolstenholme*; 'Laus Deo,' *Harvey Grace*.

Mr. Guy Michell, St. Matthew's, Worthing—Fiat Lux, *Dubois*; Sonata No. 6, *Merkel*; Two Chorale Preludes, *Reger*.

Mr. C. S. Richards, Hexham Abbey—Prelude and Fugue in F minor, *Bach*; March on a Ground Bass, *Dohnányi*; Pièce Héroïque, *Franck*; Sonata No. 6, *Mendelssohn*; Concert Overture, *Hollins*.

Mr. Warren D. Allen, Memorial Church, Stanford University, U.S.A.—An English programme: Legend, *Alcock*; Hymn-Prelude, 'London New,' *Charlton* *Alcock*; Evening Song, *Baird*; Sérénade un peu sérieuse, *Harry Farjeon*; Cradle Song, *Harvey Grace*; Fantasia on 'The King of Love,' *Frederic H. Wood*.

Dr. H. C. L. Stocks, Holywell Parish Church—Adagio in E flat, *Elgar*; Chorale Prelude, 'In deepest need,' *Bach*; Marche Religieuse, *Guilmant*; 'Hush Song,' *Stanford*.

Rev. A. M. Samson, St. Michael and All Angels, Leicester—Vivace (Sonata No. 6), *Bach*; Two Chorale Preludes, *Charles Wood*; Prelude and Fugue in C minor, *Healey Willan*. Bassoon solos by Major L. V. Wykes.—Adagio, Concerto No. 9b, *Mozart*; Ballade, Concerto, *W. Y. Hurlstone*.

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Prelude and Fugue in F, *Buxtehude*; Fantasia in E minor, *Silas*; Choral No. 3, *Franck*; Chaconne, *Bach*; Adagio, *Franck*; Bridge; Finale (Symphony No. 6), *Widor*; Overture to 'Alicia,' *Handel*; Sonata in G minor, *Edgar Tinel*; Final in B flat, *Franck*.

Mr. Henry Riding, St. Mary Abchurch—Alla marcia, *Tchaikovsky*; Concerto in G minor, *Camidge*; Pastoral Sonata, *Rheinberger*; Pontifical March, *de la Tombelle*; Concerto No. 4, *Handel*.

Mr. Allan Brown, Upper Clapton Congregational Church—Canon in B minor, *Schumann*; Marche Funèbre and Chant Séraphique, *Guilmant*; Fugue in G minor, *Bach*; Pastoral in E, *Franck*; Finale in B flat, *Wolstenholme*.

Mr. Claude A. Forster, St. John's, Forfar—Toccata di Concerto, *Bassi*; Allegretto in B minor, *Guilmant*; Sonata No. 1, *Borowski*.

Mr. M. Courtenay Boyle, St. Mary's, Slough—Prelude and Fugue in D, *Bach*; 'Vision,' *Rheinberger*; Rhapsody in E, *Howells*.

Mr. J. Gray, Adam Smith Hall, Kirkcaldy—Andante Cantabile, *Widor*; Grand Chœur in D, *Guilmant*; Prelude and Fugue in C minor, *Mendelssohn*. (Songs by Miss Dora Labbette; and Concerto for two violins in D minor, *Bach*, Miss Alison M. Cowe and Miss Tertia Liebenthal.)

Mr. Alfred R. Stock, Essex Church, W.—Prelude and Fugue in C minor, *Bach*; Sonata, *Borowski*; Concert Scherzo in F, *Mansfield*; Processional from 'Herod,' *Coleridge-Taylor*.

Mr. J. H. Raybould, Castleford Road Primitive Methodist Church, Normanton—Prelude on 'Come, Holy Ghost,' *Bach*; Fantasia on Two Christmas Carols, *John E. West*; Fantasia on 'The King of love,' *Frederic H. Wood*.

Mr. Stanley Lucas, South Croydon Congregational Church—Scherzo, *Harvey Grace*; Allegretto, *Wolstenholme*; Prelude and Fugue in C minor, *Bach*; Evening Song, *Baird*; First movement, 'Unfinished' Symphony.

APPOINTMENTS

Mr. Norman Askew, organist and director of the music, Wesleyan Central Hall, Southfields.

Mr. E. W. E. Booth, choirmaster and organist, Harlesden Parish Church, N.W.10.

Mr. Allan W. Bunney, choirmaster and organist, Christ Church, Hampstead.

Mr. John Horner (late teacher of organ and pianoforte at Glasgow Atheneum School of Music), lecturer in music at Adelaide University.

Mr. Claude E. Monteath, choirmaster and organist, St. Peter's Church, Melbourne, Australia.

Letters to the Editor

THE ETHICS OF BORROWING

SIR,—In your March issue, Dr. Hull uses this expression about myself:

'Mr. Scholes has now fallen back on merely repeating himself; and life is too short and too valuable for me to spend any more time in correcting his many inexactitudes, mauled quotations, mis-spellings, and curious claims to Russian rights. I must leave that to my friend Mr. Sabaneev, if he thinks it worth while.'

The expression 'any more time' is curious, inasmuch as Dr. Hull has never yet offered the corrections in question, nor, as your readers well know, can I induce him to do so. The purpose of this present letter, however, is to suggest that Dr. Hull has introduced a very unfair incidental debating point in his reference above to 'my friend Mr. Sabaneev,' in view of the fact that a letter has been received from Prof. Sabaneev, reading as follows:

'Dr. Hull appeared unexpectedly on my horizon. He wrote me a letter asking about Skryabin's Symphony of Light. I referred him to my book, "Skryabin." You ask if he is "my friend." I never saw him, and this is the first letter from him.—Yours faithfully —.'

As another instance of the same kind of thing, in your February issue Dr. Hull says:

'Splendid! I also have had for many years "a friendly business arrangement with Mr. Pring, whereby he should give me the benefit of his abundant and scholarly translations from the Russian."'

Yet Mr. Pring, in your March issue, told us:

'I have not even had the pleasure of meeting Dr. Hull, and our intercourse has been confined to occasional correspondence concerning articles and books submitted for his editorial consideration.'

I feel that I am quite entitled to call attention to these inconsistencies, as public debate becomes a farce if it is conducted in this way. We may say that my action has been in defence of the rights of Prof. Sabaneev as author, and Mr. Pring as translator, and that Dr. Hull has tried to slip away from me by implications of an understanding between him and them which do not appear to be substantiated.—Yours, &c.,

PERCY A. SCHOLÉS.

SIR,—In your April issue 'Occasional Notes' you say that 'nobody knew better than Dr. Hull himself how remote it was from the truth,' viz., his statement regarding the editing of the Rheinberger Sonatas. Permit me to say that this is an over-statement which does not reflect credit on your otherwise so fair-minded journal. Briefly the facts are these: When I was asked by Messrs. Robert Forberg, of Leipzig to suggest the name of a prominent English organist to undertake the editing of the Rheinberger Sonatas, I mentioned three. Dr. Hull was one of them, and Messrs. Harvey Grace and Alec Rowley the other two. Dr. Hull was not aware that anyone else was being considered to do the work, and it was therefore not unreasonable for him to assume that he would receive the commission at the time he was preparing the circular in question, as the only matter to be decided was the terms. Shortly afterwards, in February, the Leipzig publishers decided to hold up the project for the time being. Giving Dr. Hull the benefit of reasonable doubt, I submit that he may have overlooked to make the correction in the circular, and did not deliberately state an untruth as accused in your 'Occasional Notes.' I am sure you will wish to make this reparation to Dr. Hull.—Yours, &c.,

ERNEST R. VOIGT

(Director, Windthrop Rogers Ltd.).

[We gladly publish Mr. Voigt's letter, the more so as it substantiates our main point, viz., that Dr. Hull announced himself as having completed an important editorial work before he had been definitely commissioned to undertake it. Why was he not content to describe himself as a *prospective* editor of the Sonatas? Moreover his claim to have edited 'the complete works of Rheinberger' overlooks the fact that about thirty pieces by that composer are published by Messrs. Novello, and that no question of a new edition has arisen in regard to them. Mr. Voigt's remark about 'correction in the circular' is beside the point, surely. Had Dr. Hull been content to confine himself to facts, there would have been nothing to correct.—EDITOR.]

THE REVIVAL OF MUSIC

SIR,—I hope it is not impertinent to make a few comments on Mr. Robert Hull's article 'The Revival of Music' in the March issue of the *Musical Times*. Mr. Hull has given us so many assumptions and dogmatic utterances in the short space of three columns that the humble reader may be forgiven if he is a little bewildered by the argument. I take it that Mr. Hull's main objection is to the indiscriminate revival of works which have long been forgotten. This revival appears to be two-fold. 'The difficulty,' says Mr. Hull, 'with which one has to contend arises in two forms: the revival of music by means of press propaganda, and the revival of music by actual performance.' Mr. Hull does not make it quite clear why this is to be regarded as a difficulty or why it is necessary to contend with it, but for the present I am prepared to assume with him that there is such a difficulty.

(1.) Press propaganda. What exactly does this mean? Not, we are told, the researches of Dr. Grattan Flood, Dr. Fellowes, and others. (These gentlemen must indeed be gratified to escape censure.) The evil with which we have to fight is the article by the 'undisciplined enthusiast.' Mr. Hull tells us that:

'The power of press propaganda has become considerable during recent years, and in the present connection there is urged upon the musical public at large a practical interpretation of the elementary advertising truth that if you tell people frequently enough, they will end by believing it. The immediate application becomes evident if one considers to what extent musical periodicals are filled with contributions

relating to little-known composers born prior to the 18th century. It would be offensive and unnecessary to particularise further.'

I agree that it would be offensive, but it is surely necessary to substantiate general accusations of this kind with some sort of detailed evidence. Nor is the expression 'little-known composers' altogether happy. It merely means 'composers about which I know little.' Is it for this reason that articles of this kind are written—that those who know little may know more?

A moment's thought shows that it is hardly worth while pursuing this side of the question much further, for 'press propaganda' is not the revival of music. It merely draws attention to such revivals. Music lives in performance, and 'propaganda' which has no connection with performances of ancient music does not come into the question at all. The line is to be drawn, not between the 'admirable research work of Dr. Grattan Flood, Dr. Fellowes, and others,' and the propaganda of the undisciplined enthusiasts, but between articles which tell us about music without any specific purpose, and articles which tell us about music which is not generally known and of which a public performance is shortly to take place. The first kind of articles may thus be ruled out, while those of the second kind are obviously justified. Revivals must be made to pay if possible, and the more people who can be induced to attend them the better. And apart from this commercial aspect, persons who are likely to be interested prefer to inform themselves on the subject beforehand without going into a fair amount of preliminary research.

Mr. Hull's argument therefore resolves itself into an objection to the revival of music by performances—for, as we have seen, an objection to 'propaganda' which tells us about 'little-known composers' without offering us an opportunity of hearing their works, is petulant. On the other hand, 'propaganda' which is designed to bring to our notice coming performances of old music can hardly be separated from the performances, so that the real trouble would be that music is revived at all. Here no distinction seems to be made between the sheep and the goats. I think I am right in saying that the 'admirable research work' done by Dr. Grattan Flood and Dr. Fellowes has not in the main taken the form of arranging performances of forgotten works. We have to thank them for supplying us with historical and biographical data and for the publication of texts.

(2.) Actual performance. Mr. Hull complains chiefly of a lack of discrimination in this respect. Dull works are generally chosen for revival instead of those that are interesting, and very frequently they are badly performed. Is not all this a little sweeping? Could one not say, with as much (or as little) truth, that the new works which we hear performed are generally dull in themselves and badly played. Generalisations of this kind lead nowhere, and any charge that is levelled against performances of forgotten works can equally well be directed against first performances of modern ones. The only difference is that forgotten works are frequently performed by amateurs. But that is because amateurs do not make their living by the profession of music, and can afford, apparently, to devote their leisure time and their purses to the pursuit of what Mr. Hull would have us believe is a horrid chimera.

It seems, then, that only interesting works are to be performed, and that they must be well performed. Who would not agree with this? But who is to decide what works are or are not interesting? Even Mr. Hull would not be in a position to know, if it were not for the efforts of those who have made it possible for us to hear all and separate in our own minds the bad from the good. The history of music is not a history of success. The failures far outnumber the triumphs, and it is only by taking the good along with the bad that we can arrive at any fair estimate of the position of the art at any particular period. Many works that are dull on paper prove to be surprisingly alive when performed. What is amazing in the history of revivals is not that the enthusiasts should have been undisciplined, but that they should have had the courage and the vision to get performed forgotten works, many of which have now taken their place in the ordinary repertoire

of singers, players, choirs, and orchestras. It was not necessary to make a discovery as though the name of Bach had been forgotten throughout Europe in the 19th century—true. But we should know very little about Bach if it had not been for the undisciplined enthusiasm of those who first performed his works in recent times.

I think I have said enough to show that it is always very difficult to know beforehand whether a work is likely to be interesting in performance. At the same time there is every probability that the man who is chiefly responsible for the revival will know more about it than the audience. If he, having studied it, believes that it is worth producing, he is, to say the least, in as good a position to judge as the listener. Listening to the music of the past often requires concentration and a particular attitude of mind. We listen to early music with the ideas of the 20th century, and proclaim the music of the 16th and 17th centuries to be wanting. The obvious deduction is that music has progressed. No theory could be more fatuous. The truth is not that we have progressed, but that we are on a different level. It is not the revivals which must cease, but the listeners who must get themselves into the right frame of mind. This does not imply uncritical adoration, but merely the effort to understand and appreciate in all humility what others have pronounced to be worthy of our attention. Granted that bad works were written at all periods of music, there were not a few that were good. If enthusiasts err, they err on the right side. Better that we should hear too much of the music of the past, that we should hear even a quantity of inferior work, than that we should miss some hidden beauty. Wheat and chaff are often thrown into the furnace together.

Enthusiasm in music is, after all, an enthusiasm for music. The enthusiast is anxious not that he himself may attain glory and honour through the medium of the work which he revives, but that others besides himself should enjoy beauties in which he firmly believes and which are not accessible to the majority of his fellow musicians. We may well be thankful that those 'who would restrain their efforts are no less handicapped.' It is only the professional critic who has had too much music who could complain of such enthusiasm. If he would avoid it his obvious course is not to attempt to handicap it, but to retire from the world for a space and return to his duties refreshed after a period of meditation.

I should like to return for a moment to the subject of 'press propaganda,' Ancient *versus* Modern. Mr. Hull seems to think that much of the energy and printed matter which are devoted to the antique might more profitably be employed in furthering the cause of modern composers. I am surprised to hear that their cause needs any furthering. Are they not alive and, Sir, not to put too fine a point upon it, kicking? Mr. Hull himself has indicated how successful advertising can be. How much more is this the case with self-advertisement! Nay, they need not even do this. Good work will come to the front sooner or later, and whether a composer dies in an attic or makes several thousand pounds in royalties is of small account so long as the world knows and enjoys good music. Mr. Hull quotes with approval Mr. Ernest Newman's belief

... that this theory of the inevitable failure of any generation to recognise its great composers is a fallacy, and a modern fallacy at that.'

If this belief be true, there is no reason why it should not apply to the present day just as much as to past centuries. The great composers of our time will be recognised. Why bother about the others?

I have written this letter, not because I hold the ridiculous belief that an antique is interesting and worth knowing simply because it is an antique. I have never known any musician who thought that old music was worth performing solely as a matter of historical interest. I am afraid that when Mr. Hull says that 'the saving grace of antiquity is a poor defence in music when it is advanced as the only defence,' he is setting up a palpable straw man. The only reason for reviving old music is the obvious one that it has far less chance of seeing the light than the new productions of modern composers, even though (as we are reminded) they are not all of them young. And as for

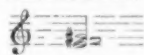
going to 'responsible authorities' for guidance, the unfortunate truth is that nine times out of ten there are no responsible authorities to go to.

I do not know to what work of Cecil Gray's Mr. Hull refers. That author has produced several essays in which familiar paradoxes are re-assembled in a superficially attractive way. But in any case one may perhaps, without being too old-fashioned, suggest that error is always to be deplored, and that to be right on every occasion is a very desirable and proper aspiration.—Yours, &c.,

J. A. WESTRUP.

ABSOLUTE PITCH

SIR,—I recently came across quite the most remarkable example of the possession of 'absolute pitch' I have ever known or read of. I was invited by a man in the town where I live, to try some 'ear-tests' on his daughter, aged eight, and obviously sub-normal in mentality. The child, standing away from the pianoforte with her back to it, was able to name without hesitation, and without a single error, any note struck between C below and the second C above middle C. (All the tests were within this compass owing to my reluctance to be severe on the girl.) I was then asked to sound two notes together. Again wishing to be lenient, I sounded only major and minor thirds. All were named rightly. To my astonishment I was next challenged to try the child with three notes sounded together. In a revulsion from my former leniency I at once struck this chord:



Without hesitation came the answer—E F G sharp. There the tests ended. An interlude of conversation after each test prevented the subject using the notes previously sounded as data for the succeeding test. The girl, I learned, had amused herself at the pianoforte since the age of two, had learned the notes and had simple lessons from the age of four (from her mother, who does not possess 'absolute pitch'), and has now about the average playing ability for her age. One curious feature of the answers was that all black notes were given as sharps, even when the chord was in a flat key—e.g., a minor third on F was named as F G sharp, and a major third on E flat as D sharp G. For reasons which I think will be evident, I avoid giving any clue to the identity of the child, but would willingly reveal it to any authoritative body formed to investigate the question of absolute pitch.—Yours, &c.,

SPINET.

SIR,—I have read the letter of Mr. Percy Richards with great interest, and my experiences have been very similar. Almost as long as I can remember, soon after I began to learn the pianoforte, a piece sounded to me in a particular key, and in no other. Even in those days I could soon recognise the correct key. Later on, this stood me in good stead. Soon after going into residence at Cambridge, I heard Dr. Mann play on the King's College Chapel organ a Sonata which appeared to me in the remote key of E flat minor. Shortly afterwards I came across a volume of Rheinberger's Organ Sonatas, and was able to recognise No. 6 in that key. To this incident I owe my introduction to that composer. Early impressions have caused me to regard approximately the normal diatonic as my standard pitch. When I first heard Best, at St. George's Hall, Liverpool, it was very difficult to get out of mind that he was not transposing up a semitone music I knew. Subsequently I discovered that the organ was tuned to the high pitch, and I believe still is. Mr. Richards mentions the instrument at St. Michael's, Cornhill. I too have noticed the high pitch when recitals have been broadcast. I am quite unable to explain the recognition of keys and pitch, though I know from personal experience that it is a fact. In my case it is certainly not hereditary, as both my parents were unmusical.—Yours, &c.,

GEORGE DIXON
(Lieut.-Colonel).

St. Bees, Cumberland.

[See also a letter from Mr. A. J. Blake on p. 444. We are unable to publish all the matter we have received on this subject, and we must now close the correspondence.—EDITOR.]

'IMPROVING' THE CLASSICS.

SIR,—I should like to register a vigorous protest against certain observations by your reviewer 'Discus' concerning a certain record by Pouishnov. The works played thereon are Schubert's 'Moment Musical,' Op. 94, No. 3, and Albeniz's 'Tango,' Op. 165, No. 2. Each piece has been 'freely arranged' by Godowsky, and I entirely agree with your reviewer that this fact should be clearly stated on the record. (As a matter of fact, this has now been done, and the record removed from the light blue to the dark blue section of the Columbia catalogue.)

Furthermore, I agree that the rhythm of the performer is, at times, fantastic. Nevertheless, personal dislike of a specific piece cannot be regarded as an adequate basis for the formulation of artistic principles.

'Discus' describes Godowsky's arrangement of the 'Moment Musical' as a 'vandalized version,' states that Pouishnov should be compelled to keep it for private consumption, and hopes all his reviewing colleagues will lift up their voices in a chorus of similar protest—'otherwise we shall find other familiar classics mauled in the same way.'

It is curious that this academic attitude persists in face of the fact that the arch-arranger and transcriber was the greatest of all masters, namely, Bach. Moreover, it is significant that the work of arranging and transcribing continues to attract musicians of the front rank, such as Busoni, Godowsky, Rachmaninov, &c. Rachmaninov, it may be noted, has also been attacked in the *Musical Times* in connection with his very excellent transcription of Bizet's 'L'Arlésienne' Minuet. Cyril Scott and Roger Quilter are others who, having turned their creative ability on to old tunes such as 'Cherry Ripe' and 'Drink to me only'—very much to the benefit of both—have received the usual censure.

When, however, we read that Bach himself as a result of his harmonic enterprise was accused by his church council of 'producing strange sounds during the Chorales, thereby confounding the congregation,' it becomes clear that this class of criticism emanates from a type of mind which is ever in our midst. Its owners term it, euphemistically, 'conservatism'; others, including myself, regard it as a disease which may be more accurately described as 'mental ossification': that is, the cells of the brain, owing to lack of healthy exercise, lose their elasticity and refuse to function save on severely stereotyped lines.

To such people any advancement in knowledge or achievement—whether in art, sociology, or science—is regarded, as I have pointed out elsewhere, as being either 'blasphemous,' 'immoral,' 'impossible,' 'improper,' 'unplayable,' or, as in this instance, 'vandalistic.'

Well, what *has* Godowsky done? He has by a process of contrapuntal super-imposition, harmonic enrichment, and general re-design of keyboard lay-out, transformed these Schubert and Albeniz pieces from tinkling trifles into genuine pianoforte literature which, musically and pianistically, is far more interesting than the originals. Personally, I should never dream of playing either of these pieces except as arranged by Godowsky. It should be noted that he has continued the good work on a number of other pieces, including Chopin's ubiquitous Waltz in D flat, Op. 64, No. 3, and the lesser-known specimen in the same key, Op. 70, No. 3.

Kaikhosru Sorabji has also carried the same process several stages further in his 'Pastiche,' based upon Op. 64, No. 1. Another complete vindication of the transcriber's art is Rachmaninov's dazzling transcription of Kreisler's 'Liebesfreud,' which he plays superbly in his latest record (H.M.V., DA786). It must not be thought that arrangements and transcriptions are necessarily better than the originals, but I suggest that the above and many other examples are obviously and entirely justified by their intrinsic artistic merit.

In conclusion, I may say that the case of re-harmonization of old tunes has been well stated by Cyril Scott in his 'Philosophy of Modernism,' while the question of arranging and transcribing has been admirably epitomised by Godowsky himself in the preface to his Schubert song transcriptions: '... a masterpiece is indestructible. It

remains untarnished whether arranged, transcribed, or paraphrased, and its intrinsic value having the necessary vitality to sustain its interest, cannot be impaired. Whenever an original composition is supplanted by versions made by others, its vulnerability is clearly demonstrated. A transcription, an arrangement, a paraphrase, when conceived by a creative mind, is an entity, which in its own worth may prove a masterpiece. It may even surpass the composer's original work. Although I fully realise that my knowledge of music is necessarily limited when compared with the immensity of the subject, I am equally aware that many others know less than I, among whom I should place the self-appointed arbiters of what is right and wrong in our chosen art.'

May the dry-as-dust pedants and purists take notice.—
Yours, &c.,

CLINTON GRAY-FISK.

[By a coincidence Mr. Gray-Fisk's letter came just after we had written our 'Occasional Note' on Ornstein's version of Schubert's 'Moment Musical.' As he 'registers a vigorous protest,' we must drop our usual mildness, and try to register a vigorous reply. Mr. Gray-Fisk's Bach analogy will not hold water. None of Bach's arrangements of works by Vivaldi and other composers contain anything that may be likened to the fantastic harmony and other extraneous material with which certain modern arrangers have overlaid the originals. And the 'strange harmonies that confounded the congregation' were merely the free accompaniments which every organist has used, and still uses, in connection with unisonous singing. If Mr. Gray-Fisk can see no difference between this legitimate treatment of folk-music (as the Chorales were) and the elaboration by a 'star' pianist of a work by a great composer, we cannot hope to convince him. Very few musicians to-day object to the principle of transcription; certainly we do not. But many hold the view that such transcription should respect the harmonic scheme and style of the original. This opinion is not due to pedantry, but to a feeling for fitness and style. Mr. Gray-Fisk apparently fails to see the incongruity and bad style—and even bad taste—of such a treatment of Schubert's 'Moment Musical' as that quoted on p. 425 of this issue. Moreover, it is an alteration of the text. Nobody plays similar tricks with literary classics, and we shall continue to protest against such vandalism in regard to musical classics. If the 'arrangers' mentioned by Mr. Gray-Fisk want to exploit their harmonic and other enterprise, let them do so in the form of original composition. Mr. Gray-Fisk is welcome to regard us as afflicted with 'mental ossification'; he must allow us in return to say that his letter throughout shows him to be deficient in musicianship and a sense of style. He quotes the Cyril Scott arrangements of folk-songs. We know them well, and have had many a hearty laugh over them. We happen to have some of them handy. This being our busy day, we take the first that comes to hand. We open 'All through the night,' and find this on the first page:

Ex. 1.
Voices.

Sleep, my love, and peace at-tend thee,

PIANO.

All through the night.

&c.

Turning to Mr. Scott's version of 'Drink to me only,' in the set of 'Old Songs in New Guise' (not Guys!), we see him not content with sickly harmony: he also changes the melody:

Ex. 2. (a)
VOICE.
hope that there It could not with-er'd be.

PIANO.

(b)
And smells, I swear, not of it - self, but thee.

It certainly smells; in fact it is rank.

If Mr. Gray-Fisk really thinks this far-fetched ludicrous harmonization is to the 'benefit' of the song, we can only wish him well out of his embryonic stage of musicianship. He will then see that the ability to plaster a simple old tune with luscious chords is very far from being a sign of progressiveness. On the contrary, the examples quoted above and on p. 425, belong to what may be called the 'juicy' era of twenty-five years ago, and are already out of fashion in really 'advanced' circles. As Mr. Gray-Fisk regards a distaste for them as a sign of 'mental ossification,' we must be allowed to adopt his graceful argumentative style, and say we prefer that disease to mental assification.—EDITOR.]

DIPLOMAS

SIR,—Mr. Stuart Duncan's letter on the above subject, which appeared in the April issue, approaches the root of the matter, but there are one or two points which call for modification. He says that 'a music degree in most cases is evidence of nothing but a vast theoretical knowledge and the power to write much counterpoint,' and goes on to suggest that degrees should be granted for practical work as well as theoretical.

Surely the ideal would be a combination of the two. I agree with Mr. Duncan that the theorist should not have the monopoly of a degree; but it cannot be disputed that many brilliant instrumentalists possess but little knowledge of music outside their own particular sphere.

A degree in Arts may be taken for special subjects, but a man must have an excellent all-round education in order to graduate in Arts. This brings us to the fact that it is not essential to possess any technical ability or the power to interpret music in order to gain a musical degree. Why should the art of interpretation be entirely overlooked by our Universities? It is just as important to us as individuals and as a nation, it is quite as difficult, and is as great a proof of a candidate's 'musicianship' as is the creative art.

Turning to another page of the *Musical Times* for April, I read these words, 'There is one type of musician in which we seem almost to specialise, the all-rounder . . . True; then let a degree be evidence of a man's 'all-round' capabilities. I beg to suggest the following subjects for examination: (1) Harmony and counterpoint in not more than four parts; (2) Orchestration; (3) Form and history of music; (4) The ability to play two instruments;

(5) Sight-reading and transposition; (6) Training and conducting of a choir or orchestra; (7) Sight-singing and aural training; (8) The art of teaching.

The adoption of this plan would give the 'all-rounder' a real chance to graduate, a chance which at present is open only to the theoretical specialist. In my humble opinion, a diploma such as the F.R.C.O. or the L.R.A.M. is greater proof of a man's general capability and training than is a degree, for the simple reason that the subjects for examination cover much more ground.

In regard to teaching music in schools, a significant incident comes to my mind. A young man recently went to the head-master of his old school for advice in seeking an appointment as a music-master. When the question of a degree arose, the head-master said, 'The Mus. Bac. is certainly an accomplishment; but unless a man were fully qualified to teach class-singing and musical appreciation, and could control a class of boys, he would be useless to me, were he Sir Walford Davies himself.'

In conclusion, may I point out that all the correspondence in the world will not alter this matter? What the majority of musicians would welcome is a conference of such men as University professors of music and the principals of our great music schools, men of large experience and sound judgment. We should then not only get the views of the leaders of our profession, but also a thorough revision of this all-important question.—Yours, &c.,

22, Windermere Road, N.10. ARTHUR E. TEMPLE.

EAR TROUBLE

SIR,—Dr. Smith's articles on faulty sensations of musical pitch are so extremely interesting that I am constrained to mention my own experience. More than twenty years ago I happened to be playing at a Sunday morning service when I became aware that my hearing had become very defective, so much so that I had to watch my fingers to feel certain that I was playing correctly. The sounds were loud enough, but very discordant. When I got home I found that the fault lay in the left ear. Going to the pianoforte I struck one of the keys and seemed to hear two sounds a little more than a tone apart—an interval that might be described in upper partials or harmonics as 7:8, the latter figure representing the true pitch. Later on, discordant sounds ceased, but the affected ear lost all sense of sound, and has remained in that condition ever since. Never having heard of anything like it before or since, until I saw the articles referred to, the experience seemed so incredible that I wondered whether it could be mentioned without endangering one's reputation for truthfulness. The experience of one so eminent as Dr. Edwin Smith has removed those fears. I am afraid it is too long since to recall further particulars now.—Yours, &c.,

W. BETHELL.

5, Bathurst Road, Garston.

SIR,—Years ago I knew a fine professional whom nobody would have suspected of any defect in his 'ear for music.' He was in fact acutely critical, and an excellent reader and accompanist. But if he attempted to illustrate a point (as sometimes he did) by whistling a melody to an accompaniment, the effect was too comical for words, for he was consistently off the pitch—in the wrong key altogether, like an orchestral part wrongly transposed.

I know two violinists who illustrate the theory that 'use' can have a dangerous influence. One of them has short fingers, and can barely reach certain notes, so that now, after many years, he actually prefers some notes to be played rather flat. The other has long fingers, and unless he practises very attentively and with great watchfulness he finds himself tolerating sharpness without inconvenience, while listeners wonder 'how can such things be?' Usually, both these men have been, and still are, efficient, whether in orchestral or chamber music. They are aware of their danger and strive to guard against it, having good, sincere friends, and the sense to take a well-meant tip without offence.—Yours, &c.,

AURAL TEST.

ABSOLUTE PITCH

SIR,—Mr. Percy Richards's letter in your April issue is very interesting to me, as I can confidently claim to have the same ability or gift that he has. Any music I hear instantly conveys its key to me, unless it be of the atonal variety, and I follow the modulations *without effort*.

But it is his remark *re* the pitch of the organ at St. Michael's, Cornhill, that induces me to write. I am accompanist to the St. Michael's Singers, and when occasionally I sing there I have deliberately to transpose the music a semitone sharp in order to sing in tune, but after a time I gradually lose the sense of singing a semitone sharp, which I suppose is due to my sense of pitch accommodating itself to the pitch given by the organ.

Now my pianoforte is of the same pitch as the pianoforte used in broadcasting, and is therefore presumably normal. Dr. Harold Darke, our esteemed conductor, I imagine also has absolute pitch, but in his case it seems to be affected by that of his organ (which I suppose he uses and hears more than any other instrument), as, when he pitches a note for the choir in the hall where we practise, I notice he is always a trifle sharper than the pianoforte, which to me seems normal (*i.e.*, that of my own pianoforte).

These instances go to prove that anyone with a sense of pitch bases it on the pitch he mostly hears, so the term 'absolute' is scarcely correct; but I cannot suggest a better.—Yours, &c.,

A. J. BLAKE.

238, Verdant Lane, S.E.6.

'THE BOOSTER IN ORGAN BUILDING'

SIR,—Will you kindly allow me to thank Mr. Henry Willis for his letter in the April issue on the above subject?

Naturally he is in possession of esoteric information concerning the details he mentions, and I am grateful to him for his corrections. It is but fair that the credit for the ingenious contrivance in the Dome of St. Paul's Cathedral should go to the right Henry Willis.

Happily these corrections do not in any way invalidate my explanation of the 'Booster,' and it is gratifying to note that a man of such high standing and authority in the organ building world as Mr. Henry Willis is in agreement with me as to the origin and present definition of the term.—Yours, &c.,

REGINALD WHITWORTH.

87, Glebe Road,
Crookes, Sheffield.ORGANISTS' LONG RETENTION OF THE
SAME POST

SIR,—At the present time we do not hear as much about 'lack of fixity' and 'uncertainty of tenure' as we used to do. On the contrary, newspapers frequently inform us of records being made in the opposite direction. Two of the more recent cases of long retention of the same post are those of Dr. Warriner's forty-one years at St. Matthew's, Denmark Hill, and Mr. Boddington's forty-five years at St. Andrew's, Stoke Newington. Would it be possible to compile and publish—say in the *Musical Times*—a 'roll of honour' of organists, living or departed, who have served continuously in any one place of worship for forty years and more? Such a list might be capable of doing much good. As each of your readers would have his own individual field of observation in this respect, may I be pardoned for briefly referring by way of illustration to my own personal outlook? The first name which occurs to me in this connection is that of my dear old friend, Dr. A. H. Mann, whom I first heard play at King's, in 1879. He was not then exactly a newcomer, but he plays there still; and long may he be spared to do so!

Every R.C.O. reader of yours will doubtless regard—as I do—admission to Associateship or Fellowship as an initiation into the ranks of musical brotherhood and comradeship. I therefore recall with pardonable pride the names of those who passed their Fellowship with me in January, 1881, forty years ago. 'We are seven,' viz., Alcock, Barrow, Bryant, Dancy, Greenish, Mitchell, Pearce. Of these, one (Mitchell) is dead, and Bryant I have lost sight of. But the first name mentioned is that of our worthy

R.C.O. President, and Dr. W. H. Barrow is still organist of St. George's, Leicester, to which he was appointed in 1875. Mr. H. Dancy, is still, as he was in 1881, at All Saints', Putney; and Dr. A. J. Greenish has held his present post at St. Saviour's, South Hampstead, since 1882. I, like our President, cannot boast a forty years' continuity in any one stay; but I am still recognised as honorary organist at two London Churches: St. Luke's Parish Church, Middlesex, and St. Clement's, Eastcheap, having been appointed to the former in 1874 and to the latter in 1885. There ought to be sufficient names for an imposing roll of honour either in your columns or in book form. Can I be of any use in helping you to compile it?—Yours, &c.,

C. W. PEARCE.

'The Paddocks,'

Ferndown, Dorset.

[If Dr. Pearce will be so good as to send us, from time to time, particulars of long service, we will insert them with pleasure.—EDITOR.]

RECORDING THE ORGAN

SIR,—Apropos of the interesting article 'Recording the Organ,' in your April issue, I wish to comment on the paragraph wherein Mr. Verne describes the difficulties often met with by organists who desire to register adequately and artistically when a record is taken from an organ unprovided with 'interchangeable combination pistons, or what is worse, no pistons of any kind, and the organist is reduced at times either (1) to carrying on defiantly with an unsuitable stop combination—perhaps with the Great-to-Pedal hanging out if there is no double-acting reversible handy; or else (2) holding up the performance while he fumbles at a change in the registration. This of course is a nuisance not unknown in connection with the ordinary post-Evensong recital; but whereas registration is of secondary importance as a rule, it is a problem which comes right to the forefront in recording the organ' (my italics).

Now the object of the recording organist is, very obviously, to obtain as good a record as possible, and to do this he must make up for the defects of his instrument in whatever way he can. Therefore, if through inaccessibility of stop handles, or inadequate means of stop control, one pair of hands (and feet) cannot register satisfactorily, then employ two—*i.e.*, have a competent assistant ready to make any adjustments that are beyond the control of the player.

We gladly accept the good offices of the organ-blower, when the organ is not provided with a motor; and no one demurs if a friend offers to turn a page at an awkward point in the music; why boggle at employing a helper with the registration?

Why do we make a fetish of attempting the impossible with one performer, and spoiling an otherwise good performance and record, when a perfect result can be obtained with a little intelligent help from a second person? The performance is given to attain the best possible record, not as a test in stop-manipulation for the player; the fetish of the one-man-orchestra may serve a useful purpose in some branches of organ-playing (though that is questionable); it certainly should be abolished in recording.—Yours, &c.,

A. H. HARVEY.

19, Wellesley Road,
Colchester.

BRITISH MUSIC IN NEW ZEALAND

SIR,—The letter from Mr. Vernon-Griffiths which appeared in the January number contains statements regarding the value placed upon English music in New Zealand which are much too sweeping. He is, I think, distinctly unfair to many musicians who have spent the greater part of their lives in this country endeavouring—often under difficult conditions—to develop a public taste for the best music of all countries. Mr. Vernon-Griffiths would have you believe that early and present-day English music is practically unheard here. This is far from being the case. I will deal only with the music of this city with which I have been associated. Other musicians also could record much work done in the interests of British music.

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PEARCE.

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HARVEY.

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At the Cathedral, where I have been solely responsible for the music for twenty-six years, the Early English school of composition is well represented. During last year, out of a total of two hundred and fifty-five services, I find that 16th-century music was heard either in service or anthem, and sometimes in both, at seventy-six services. Living English composers represented during the year were Elgar, Harwood, Walford Davies, Holst, Balfour Gardiner, Bantock, Noble, Birstow, Terry, &c. As the way in which music is presented has such an important bearing on its educational value, perhaps I may be allowed to quote a few words referring to our Cathedral music.

Writing in the *School Music Review* for November, 1926, Mr. Douglas Tayler, who recently left England to supervise musical education in the New Zealand schools, includes the following among his first impressions: 'The choir in Christchurch Cathedral, under Dr. Bradshaw, gives some of the most beautiful renderings of the Church Service that I have ever heard—the detailed finish of everything, no less than the devotional spirit, being a perfect delight.'

The Male-Voice Choir, which I founded some years ago, is devoted almost entirely to the performance of British music. It has produced works by the following living musicians—Elgar (fourteen compositions), Walford Davies, Vaughan Williams, Balfour Gardiner, Grainger, Bantock, Harrison, Ireland, Dyson, Somervell, German, Lee Williams, Mackenzie, &c. Also many works by Stanford, Parry, Charles Wood, and other composers recently deceased.

One of the features of these concerts, which are presented to audiences totalling from seven thousand to eight thousand people each year, is the inclusion of 16th- and 17th-century music in which the Cathedral boys sing the treble parts. The policy of our oldest musical institution, the Royal Christchurch Musical Society, would doubtless be considered conservative so far as the choice of modern works is concerned.

Extension of University work has made it impossible for me to act as conductor since 1921, though I have been repeatedly invited to do so. During the fifteen years I held the position a considerable amount of British music was performed, but nothing more modern than Elgar.

In conclusion, let me say that a visit to this country from the excellent bodies of musicians named by Mr. Vernon-Griffiths would be heartily welcomed on all sides. If such he undertaken I would counsel great discretion in the choice of works. Any attempt to force the pace in the interests of ultra-modern music would do more harm than good; I fear it would arouse the same feeling of impatience as would doubtless be caused similarly in many quarters in England. Discretion is required as to the amount of advanced music the public can assimilate. A lesson might well be taken from Mr. Vernon-Griffiths's own experience here. After only one season's conductorship of the Royal Musical Society he has retired from the position owing to his policy in the choice of works being unacceptable.—Yours, &c.,

The Cathedral, JOHN C. BRADSHAW.
Christchurch, N.Z.

REPORTS OF ORGAN RECITALS

SIR,—Being a constant reader and enthusiast of the *Musical Times*, I wonder if you could possibly spare a little of your correspondence space to ascertain the opinions of fellow organists and others in a position to speak on a subject which I consider would go far in improving the standard of organ-playing, and in time the improvement would cause organ-playing to be much more appreciated than it is at present.

The query is this: Why is it that we never read any critical reports on organ recitals? Singers and pianists, experienced and debutants, are hauled over the coals unmercifully, and by this means their weaknesses are made known to them, and they obviously strive to remedy their faults before their next appearance. I repeat, What of the organ recitalist?

I may say I have attended a great many organ recitals, and without being unduly critical—knowing the difficulties—I have rarely felt really enthusiastic or satisfied as I have when present at the recitals of even very minor pianists and

singers. Also, on chatting with members of the general public with regard to this matter I find that my feelings are endorsed in practically every case.

I write not to discourage but to help organists. We must not consider ourselves immune from criticism because most of our listeners are ignorant of the capabilities of our instrument. The profession of a *real* church organist and recitalist (I say *real* because there are so many pianists who very wrongly profess to be organists and even hold responsible organ posts) will never, maybe, receive the remuneration it should, but present conditions would be greatly improved, and the value of a good organist would soon be recognised, if these were given the opportunity to read the critical opinions of experts on their playing, and would set themselves out to remedy their defects.—Yours, &c.,

CRITICISM.

Stamford Hill, N.16.

[The difficulty is (1) that experts in organ playing are not usually writers; (2) music critics as a body know little about the organ, its repertory, and its technique; (3) the number of organ recitals in London is so large that a critical notice could not be given to more than a very small proportion, and the choice would often be invidious. We agree that the best recitals are well worthy of notice, and some day when we can find a critic or two with the right expert knowledge, and time to spare (for most recitals take place at an awkward time for journalists), we will see what can be done.—EDITOR.]

THE PLAYING OF QUICK MORDANTS

SIR,—Many pianoforte students find great difficulty in playing very quick mordants neatly and lightly and without disturbing the rhythm of the music (I am speaking, of course, of quick movements such as occur so often in Bach, Scarlatti, and the like).

The difficulty is nearly removed if the mordants be played as they used to be of old on the organ—with the two first notes played *simultaneously*, on the beat, and the auxiliary note immediately released, leaving the principal note held. The 'biting' effect is much more striking when the notes are attacked together and the line of the melodic passage is not broken by the repetition of the principal note. Such quick mordants as those in Rameau's 'La Poule,' and in some of the Associated Board Examination pieces by old composers, are almost impossible to play in the usually accepted way; this, I imagine, perfectly legitimate and probably originally intended execution of the ornament makes it quite feasible and, as I have said, far more telling.—Yours, &c., (Mrs.) ENID MORRIS.

I, Herbert Terrace,
Clevedon, Somerset.

A GOOD WORD FOR RIPON

SIR,—As an organist of many years' standing in Canada, I cannot refrain from paying my testimony to the great delight it has given me, during a short visit to England, to attend several services in Ripon Cathedral. The singing of the choir in that ancient church is marked with an extreme reverence and special attention to the significance of the words sung such as are not found in every choir of similar importance.

Dr. Moody is evidently an ideal choirmaster, and his work has attained splendid results, particularly in the case of the boys' voices.—Yours, &c., H. S. H. GOODIER.

(Organist, St. John's, Port Arthur, Canada, 1901-22)

THE LARYNX AGAIN

SIR,—In his article entitled 'The Singer and Broadcasting,' in the February *Musical Times*, Mr. Corbett Sumson states that the women singers of this generation cannot sing a note and stick to it, and also that it is impossible to hear a word they sing, and he asks, 'Can anyone tell me the reason why this should be?'

Will you allow me to tell him that I know the reason, which is, that the larynx is out of place? This is the reason for every imaginable vocal defect. The explanation of women singers being worse offenders than men, lies in

the fact that while both may be doing the same wrong thing, the woman's throat, being the more delicate organ, is the more quickly damaged.

I have before endeavoured to point out, in these and other pages, the fact that in order to sing perfectly it is necessary to raise the larynx to the highest possible extent. The necessity for the raising of the larynx is no mere theory, but is a fact which I have proved beyond all doubt. Not only is it a cure for every vocal defect, but it has proved infallibly that every case of throat trouble is caused by a dropped larynx.

Any teacher who tells a pupil to lower the larynx and open the throat will seriously damage, if not ruin, the voice, and will run grave risk of permanently injuring the health of that pupil.—Yours, &c.,

(MRS.) ETHEL AUBREY.

7, Clifton Gardens, Maida Vale, W.9.

AN APPEAL

SIR,—We are forming an orchestra, having discovered a considerable amount of hitherto latent musical ability among our patients. Many of your readers doubtless have in their possession musical instruments which they no longer use. I am instructed by my appeal committee, the chairman of which is Lord Coventry, to say that we shall gladly welcome these as gifts, and will be able to make good use of them. Our station is Defford, L.M.S.—Yours, &c.,

THOS. A. NEWSOM

(Administrator).

Besford Court Welfare Hospital
for Children, Worcestershire.

[In a footnote to a letter from Mr. Montagu-Nathan last month, we rallied him on what appeared to be a supercilious reference to the musical press. We have since received a friendly letter in which he explains that his loss of touch with musical journals is due, not to lack of appreciation, but to claims of business. He is desirous that the remark on which we commented should not be misconstrued.—EDITOR.]

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Violin candidate for A.R.C.M. teaching diploma (September) wishes to meet another to discuss teaching questions.—A. L. P., c/o *Musical Times*.

Violinist (moderate ability) wishes to practise with small orchestra. West Ham district.—G. F., 5, Leonard Road, Forest Gate, E.7.

Pianist and violinist (lady and gentleman) wish to meet a good 'cellist for the mutual enjoyment of chamber music. Schubert, Mendelssohn, Beethoven Trios, &c. Northern district.—ENTHUSIAST, c/o *Musical Times*.

Lady pianist wishes to meet vocalist or instrumentalist for study and practice of accompaniment. Mornings preferably. London or S.W. district.—E. M. S., c/o *Musical Times*.

Contralto wishes to meet accompanist for mutual practice. Hornsey district, or near.—E. C. PAGE, 1, Priory Road, Hornsey, N.8.

Pianist (L.R.A.M.) wishes to meet vocalists and instrumentalists with a view to practising.—MUSICIAN, 7, Brixton Hill, S.W.2.

Gentleman viola player (beginner) wishes to meet pianist, or would join amateur players, for practice of easy classical music. W. London district.—E. A. COUSINS, 32, Thorneyhedge Road, Gunnersbury, W.4.

Amateur pianist (young lady) wishes to meet violinist, or join small orchestra. One or two evenings a week.—F. STOCKWELL, 28, Maitland Park Road, N.W.3.

'Cellist wishes to meet other string players for chamber music.—A. F. H., 141, High Road, Lee, S.E.13.

Pianist (lady) wishes to join orchestra, quartet, or trio, for experience. W. London district.—L.R.A.M., 22, Mervyn Road, W. Ealing, W.13.

Sharps and Flats

The Die-hard reaction is at an end. Everywhere, sometimes delightfully, and sometimes dubiously, one hears contemporary music. The moderns are again on the March!—*Leigh Henry*.

It is easier to understand Beethoven than Irving Berlin—but Berlin is much more amusing... It would be a good thing for everybody if all music could be closed down for a year.—*Fred Elizald*.

I can quite understand that if a man is so unfortunate as to prefer Mr. Berlin to Beethoven he would rather be without music altogether.—'Observer' in the *Observer*.

Erotic sensitiveness emerges dominantly from the 'Gurrelieder,' but over and above this evolves an exalted aftermath of sublimated emotion which translates in rarefied, symbolic terms.—*Leigh Henry*.

Gregorian music belongs to an age before civilization, and bears much the same relation to true music as astrology does to astronomy, or the ancient MSS. to the printed page.—*Canon J. C. Trotter (Ramelton, co. Donegal)*.

The tenors were particularly strong, and sank with considerable merit, especially in passages which offer scope for such singing.—*Kentish Newspaper*.

ROYAL ACADEMY OF MUSIC

It was very fit and proper that the principal work in the programme of the students' orchestral concert at Queen's Hall on March 28, should be Bax's Symphony in E flat. Arnold Bax is not only an ex-student, but one of the most distinguished of Academy composers. To the best of my knowledge this was only the second performance, it having been given once before by Sir Henry Wood and his Queen's Hall Orchestra. He conducted on this occasion, and the performance was extraordinarily good, the playing of the strings being both virile and well balanced. In spite of its length, the work is well worth inclusion now and again in programmes, especially by conductors who affect to be interested in English music. Miss Grace Reynolds sang 'Ritorna Vincitor' with a good deal of expression. She has a pretty voice well under control. Miss Margot MacGibbon played the first movement of the Beethoven Concerto with plenty of temperament. She is a violinist who should do well, and if cadenzas must be played, she certainly chose the least objectionable.

Miss Jacqueline Townsend, aged sixteen, a pianoforte student at the R.A.M. under Mr. Harold Craxton, won the £100 scholarship presented by the *Daily News* at the recent London Musical Festival. Miss Margaret Good, also a pianist and an Academy student, won the fifty-guinea Challenge cup presented by the Federation of British Music Industries for the best performance at the Festival, at which there were twelve thousand competitors.

The Lent Term Review Week was a most successful affair, among the interesting lectures being 'The Eye and Sight' by Capt. William Wallace, M.D.

The complimentary banquet given to Sir Edward German at the Mayfair Hotel, on March 29, by the 'Music Club' and the R.A.M. Club, attracted a company of over two hundred and fifty guests. Among the speakers were Dr. J. B. McEwen, Sir Alexander Mackenzie (in the chair), Sir Johnston Forbes-Robertson, Sir Richard Terry, Capt. William Wallace, Mr. Alfred Kalisch, and the guest of the evening. A delightful programme of Sir Edward's music was given by R.A.M. students. F.

The following awards have been made: Leonard G. Vallance Prize ('cello), to Stephen Blythe (London), Peers Coetmore being very highly commended; Lady Hopkinson Prize (elocution) to Muriel Gale (Croydon), Norah Lynch and Eileen Hann being highly commended, and Margaret H. Hill, Frederica Tomlinson, Hesper Ames, Margaret Bryer Ash, and Isabel M. Smith commended.

Mr. F. H. Shera has been appointed to the Rossiter Hoyle Chair of Music at Sheffield University. The endowment is a recent one, and for its first year (1927-28) Prof. P. C. Buck gave a course of lectures.

UNION OF GRADUATES IN MUSIC INCORPORATED

The thirty-fifth annual general meeting of the Union of Graduates in Music took place at Connaught Rooms, Kingsway, W.C., on March 27, under the presidency of Dr. C. H. Kitson, Professor of Music in the University of Dublin. The attendance was large and representative. The Rev. Canon T. H. Ross, Capt. J. C. J. Hoby, Mr. W. R. Anderson, Mr. T. W. Hanforth, and Mr. F. J. Stone were elected to fill the five vacancies on the Council. Dr. C. H. Kitson was unanimously re-elected president for the ensuing year. During the past year the Union has been strengthened by the admission of forty-three new members; this is an increase which has not been exceeded for a very long time. The meeting was followed by the annual dinner which was attended by a large number of members and guests. The various toasts were proposed by the chairman (Dr. Kitson), the Rev. Dr. E. H. Fellowes, the Rev. Dr. W. J. Foxell, Mr. J. Percy Baker, and the Rev. Canon T. H. Ross, and responded to by Dr. E. F. Horner, Mr. W. W. Cobbett, Mr. Claude Aveling, and Dr. C. Hazlehurst. Among other members present were the Rev. Dr. C. L. Bradley, the Rev. N. C. Woods, Dr. W. G. Eveleigh, Dr. J. W. G. Hathaway, Dr. G. A. Slater, Mr. R. Cooper, Mr. A. M. Fox, Mr. A. P. Howe, Mr. W. Lovelock, Mr. S. Myerscough, Mr. P. G. Saunders, Mr. P. Ramsey, Mr. H. Rutland, Mr. H. Wardale, Miss Margaret Jones, Miss Caroline Perceval, and the hon. treasurer and secretary, Mr. Charles Long.

A NEW CHORAL WORK

Ladislav Vycpálek's 'Cantata of the Last Things of Man' was produced for the first time in this country at the Liverpool Philharmonic Society's concert on March 20. Vycpálek is probably little more than a name to the majority of English musicians. His output is not indeed very large to date, and the Cantata is his most important achievement. It was written in 1920, apparently in a mood of disillusionment at the spiritual consequences of the war, and as a protest against the rampant materialism of the time. The text of the Cantata is based on two Moravian folk-songs, rather formidable types of psalm-like poems dealing with the subject of death and the soul. The musical treatment is extraordinary. It is a graft of an exceedingly modern idiom upon an almost archaic polyphonic style. The latter is chosen no doubt deliberately as being in line with the religious motive of the poems. But though the weaving of the parts is systematically contrapuntal, the effect is one of a relentlessly moving mass of tone. The enormous power and sincerity of the writing are beyond question, and the actual vocal texture is stamped with an impressive individuality.

Few modern choral works have created so profound and moving an effect at a first hearing. The work has its moments of sensation, as in the scene in which the relatives quarrel over the dead man's possessions, but for the most part what impresses the hearer is its restrained statement. It succeeds without making any sacrifices to the audience in the way of charming passages. The orchestral interludes, which occur at two or three points, are brief, grim episodes, and the instrumental lines go their way irrespective of clashing tonalities. The odd thing is that one does not trouble very much whether the music is at any point polytonal or atonal or what not. One simply feels that Vycpálek has gone about his music without thinking of such things. This is, at any rate, not formula music. It is the music of power rather than of knowledge, masterly as is the mere handling of its very spare material. Practically the whole work is based on two motives—the motive of death and the soul-motive. There is towards the end a most moving duet (sung on this occasion very finely by Mr. Roy Henderson and Miss Elsie Suddaby), in which the soul (soprano voice) complains of the body that it has brought her to this ultimate pass of suffering for the body's sins, and the body naively retorts that they 'acted together' in life, though in death they are divided. The cantata concludes with a brief moral epilogue, commenting on the mortal

nature of man, and finally a great outburst of supplication for forgiveness. The work was sung with fine force and intelligence by the Philharmonic Choir, under Sir Henry Wood.

A. K. H.

BOARD OF TRADE INQUIRY ON GRAMOPHONE ROYALTIES

Evidence as to composers' declining receipts from sheet music and the enormous profits made by gramophone companies, was submitted at an inquiry which opened at the Board of Trade on March 28, when application was made by the Musical Copyright Defence Association, representing composers, authors, and publishers, for a revision of the payments made under Section 19 of the Copyright Act, 1911, in respect of the rights for the mechanical reproduction of compositions.

At present a 2½ per cent. royalty is paid on works produced before the passing of the Act, and 5 per cent. on works published since the Act, with the minimum of a half-penny per work sold for mechanical reproduction. The Association is asking the Committee to recommend an increase to a minimum of 10 per cent., and a minimum payment per work for its mechanical reproduction of a penny instead of a halfpenny. If the present rates are varied by Parliament, they will have to stand for fourteen years. It was arranged to complete the inquiry before the end of April, in time for an important conference at Rome, when questions of international copyright are to be discussed.*

The Committee consisted of Mr. H. Cloughton Scott, K.C. (Chairman), Mr. William Cash, F.C.A., and Mr. William Smith Jarratt (Comptroller of Patents). The applicants were represented by Sir J. Herbert Cunliffe, K.C., M.P., and Mr. E. J. Macgillivray, instructed by Messrs. Syrett & Sons, while the opposers of the application, the mechanical musical industry, were represented by Mr. Rudolph Moritz, K.C., and Mr. S. O. Henn Collins, instructed by Messrs. Broad & Son. Mr. D. Kilban Roberts and Mr. G. H. Thring represented the Society of Authors and Composers, which was giving general support to the application of the Musical Copyright Defence Association.

Sir Herbert Cunliffe in his opening statement for the applicants said that the Association consisted of practically all the people of note in the composition and publication of musical works in the United Kingdom, comprising 354 composers, 181 authors, 39 copyright owners, and 39 publishers. Before 1911 composers and authors of musical works had no copyright or protection against the unauthorised mechanical reproduction of their works. Piracy could not be prevented, and any person of indifferent moral principles could appropriate the products of their skill and genius by mechanical means of reproduction without either payment or acknowledgment.

The legislature in the Copyright Act of 1911 was against giving the author the right to control the mechanical reproduction of his compositions, and set up an experimental system of compulsory licences and the provision of royalties. Those provisions, said Sir Herbert, were obviously experimental, and after a period of seven years were to be subject to a variation of the legislative rates. When the discussions took place it was stated that the gramophone industry was a struggling one and could not bear greater royalties than were imposed at that time. Whether that were true or no, argued Sir Herbert, the gigantic profits that had been made in recent years had completely altered the position, and it was quite clear that the industry was now able to pay adequate remuneration to the composer and author who were the origin of the success of that industry, and without whom it could not have existed.

Another important consideration was that with the growing popularity of the gramophone there had been a serious decline in the sale of printed sheet music, and as a payment to the composer of sheet music was about 12½ per cent., compared with the much smaller return on the gramophone records, no corresponding compensation was offered by the latter.

* This will be reported in the *Musical Times*.

Another iniquity of the present law was that when a composer had allowed one man to reproduce his works, he could not refuse permission to anyone else, however inferior the reproduction might be.

Quoting figures to show the large profits recently earned by gramophone companies, Sir Herbert said that the profits of the Gramophone Company had risen from £153,128 in 1910 to £760,015 in 1927, with a dividend of 40 per cent., less income-tax. The Columbia Graphophone Company on a capital of £200,000, showed profits of £183,000 in 1927.

Sir Herbert stated that most gramophone records were now double-sided, and non-copyright works were generally used on one side of such records. The royalty paid on a work had to be divided between the author, composer, and publisher. Recent developments in the industry, whereby the selling price of records had been greatly reduced, brought down the royalty payable to the minimum of a halfpenny in most cases; 1s. 3d. records were now being sold, and even 6d. ones had an enormous sale through a popular store.

Mr. William Boosey, managing director of Messrs. Chappell, said that the advent of the cheaper records had reduced the remuneration in many cases to the composer, who, witness considered, was not now receiving an adequate return for the exploitation of his work on the gramophone. Taking the figures of his firm, he worked out that the average royalty paid was 1s. 4d., which had to be divided between the composer, author, and publisher. Mr. Boosey submitted figures to show that the sale of English sheet music by his firm had decreased by £30,000 in five years.

Mr. Frederick Day, of Messrs. Francis, Day & Hunter, also gave evidence that the sale of sheet music had declined. He denied that gramophone companies were responsible for popularising songs, and said that it was public performances which popularised them.

Mr. Lawrence Wright, of the Lawrence Wright Music Co., said that his experience in recent years was that the sale of sheet music had declined considerably, whereas the sale of gramophone records had increased by leaps and bounds. He considered that the return on the royalties for records was quite inadequate. He regarded the life of a song to-day as from four to six months, instead of twelve months as in 1921.

Mr. Herbert Smith, of Messrs. Keith, Prowse, said the sale of sheet music had declined and that the remuneration to the composer was inadequate.

Mr. John Ireland and Mr. Haydn Wood gave evidence that the sale of their sheet music had declined, and that the return they get from the gramophone records was inadequate.

Other witnesses who gave evidence to the same effect were Mrs. R. Rhodes ('Guy d'Hardelot'), Mrs. Helen Rothschild ('Helen Taylor'), and Mrs. May Morgan ('May Brahe').

Miss Helen Taylor said that her gross income had declined from £600 to £200 during the last five years, and that her income from mechanical rights was about £100 to £120.

At the resumed hearing on April 17, Mr. Rudolph Moritz, for the opposers of the application, said that his clients would not contest the statement that there had been a tendency in the last few years for the sale of sheet music to decline, and that such a drop coincided with an increase in the sale of gramophone records. They would no doubt differ as to the deductions to be drawn from those facts. He would produce witnesses to give evidence to show that in eight out of eleven foreign countries the royalty rate was almost exactly what it was in England to-day.

Mr. Frederick Day, under cross-examination, did not agree with this statement.

Mr. John Abbott, a director of Messrs. Francis, Day & Hunter, said that in America where a royalty of 2 cents, equivalent to a penny, was paid, there was an enormous sale of 35 cent records in the big stores, so that authors and composers got a bigger percentage on such cheap records than in this country.

Mr. Moritz argued that the cheap trade prices were so cut in this country that it was impossible to pay a higher

royalty, and if the prices were changed the popular sale would be destroyed.

Mr. Martin Shaw gave evidence that the sale of his sheet music had declined, whereas the sale of records had increased, but not sufficiently to compensate him.

Mr. J. Macgillivray, for the applicants, said that he had witnesses, if necessary, who would say that an author was receiving a much higher rate of royalty for the reproduction of work in book form, or in any form other than gramophone records. In the theatre, returns to a dramatist on gross box office receipts ranged from 5 per cent. on the first £800 in a week, to 12½ per cent. on amounts over £1,500. While such facts bore no direct relation to the inquiry, they did at least indicate a standard.

At this stage of the proceedings Mr. D. Kilhan Roberts, representing the Society of Authors and Composers, said that as a result of a meeting attended by some members of his Society and also by some members of the Musical Copyright Defence Association, his Society was now perfectly satisfied with the application as it was being made by the Musical Copyright Defence Association.

Mr. Moritz, opening the case for the mechanical music industry, said that as any change would have to stand for fourteen years it should be based on detailed information, and an assurance that there would be stability in the industry during that time. There was no such assurance. The industry had already suffered rapid transformations, and, according to Mr. Lawrence Wright and Mr. Frederick Day, the vogue of imported jazz music was now on the wane. The applicants had not shown that there was a drop in the sale of sheet music without any compensating advantage from the sale of gramophone records. Only one systematic attempt had been made to put figures before the Committee, and those figures could be used to disprove what it was attempted by the applicants to prove. The gramophone companies contended that the sale of records had really been a virgin field which the composers had never got hold of, and the benefits which they were reaping were a result of the work of the gramophone companies.

The 37½ per cent. of the total royalty now claimed by the publishers was considered excessive by the gramophone companies, and if that amount were reduced the composers would have nothing to grumble at. Quite apart from the gramophone, the whole tendency to-day was against the sale of sheet music owing to such factors as the dancing habit and the employment of women, which had completely destroyed the peaceable old atmosphere of the drawing-room of the Victorian home.

Great play had been made by the applicants with the alleged prosperity of the gramophone companies, but while the Columbia and the Gramophone companies were prosperous, on the other hand such companies as the Vocalion, the Edison-Bell, and the Crystalate did not share in that prosperity, and any increase in the minimum royalty on the cheaper records produced by those companies would be disastrous, and their sale would be jeopardised if not destroyed. The applicants in their case had suggested that the rates fixed under the Act of 1911 were of an experimental character because the industry was a struggling one and could not pay higher rates, but Mr. Moritz quoted from the trading profits of the Gramophone Company from 1903 to 1911 to show that for that period before the Act the Company was a stable and prosperous concern. Far from being dissatisfied with the minimum, all musical composers had shown an eagerness to have their works on cheap records, and wrote to publishers offering discounts on the statutory minimum.

Richard James Langley, managing director of Atwell Binfield & Co., wholesale and retail music dealers, and also vice-president of the Music Trades Association, called on behalf of the opposers of the application, said that taken in the aggregate the sale of sheet music in his experience had not changed much in the last ten years. The advent of the gramophone and wireless had increased inquiries for sheet music.

Mr. James Van Allen Shields, a director of the Columbia Graphophone Company, said that over a period of eleven and a quarter years his firm had paid to copyright owners

a sum equal to the profits it had made by the sale of copyright records. His firm did not wait until a work was popular before it recorded it. Sometimes it produced records before the sheet music appeared. It had to take the risk of many records being failures.

The inquiry was then adjourned.

London Concerts

ROYAL PHILHARMONIC SOCIETY

The concert of March 22 is stale news by now, but calls for record on several grounds. Handel *vs.* Beecham is one of the fashions of the moment, and there can be no doubt about Sir Thomas's enjoyment of Handel's music for its own sake, though one suspects him to be not unmindful of the chance it presents of epatering the burgeois. 'Solomon' had been considerably pulled about for this revival—long-forgotten solos restored, some fine choruses dropped to make room for them, and a good deal of fresh orchestration added. The changes on the structural side were not all gain. True, it gave us some approach to a coherent love story, but who wants that, with an enamoured Solomon represented by a contralto? It is easy to say that such conventions ought not to dash our enjoyment, but they do. On the whole, despite some charming solo music, the finest part of the work is on the choral side; and as the textual weaknesses are almost confined to the solos, Sir Thomas's reconstruction was not well-judged. Only first-rate work by the soloists could have atoned for the long choral gaps, and we didn't get it. The hated Victorians may have dealt dully with Handel's choruses, but they always had on tap a group of singers able to earn full marks in the solos, with a margin of breath and tone that would suffice many a well-known singer in these less exacting days. The four soloists on this occasion were Lilian Stiles-Allen, Dora Labbette, Clara Serena, and Walter Widdop. The contralto was well worth hearing for her voice alone, with its ample tone and easily managed top notes. The two sopranos made slips, and Miss Labbette, despite some pretty moments, was not at her best.

The chorus—the Philharmonic Choir—rose well to Sir Thomas's excited demands. The delicate singing of 'Let no rash intruder' was, for many of us, the best thing of the evening. The grandly-expressive 'Draw the tear' was perhaps the next best. No choir in the world, however, could have done all that Sir Thomas asked in some of the quick choruses, for the practical reason that there is a speed limit beyond which rapid eight-part florid choral writing simply cannot 'come off,' and the limit was passed in several numbers. Still, there was no mistaking Beecham's extraordinary power of compelling his forces to pull out that little extra bit beyond their normal, which makes a performance effervesce. It is no grudging spirit, however, which makes many of us dubious concerning his new policy of 'brightening' Handel by means of doubling the customary pace. What will happen when fourth-rate conductors begin to try it? If Handel suffered from old-fashioned choralists, it was not entirely—perhaps not much—through their slow pace, but because of their lack of tonal variety and rhythmic life.

If Beecham will set out to show lesser fry (as he certainly could—no man better) how to vitalise choral singing without changing *Allegro* into *Presto*, he will do much for a real Handel revival, and for choir work generally. Having now heard his 'Messiah' and 'Solomon' I feel that the superimposed brilliance of the conductor does not compensate us for the loss of the pomp and poundage of the composer. After all, style matters. There is a strong ceremonial flavour about Handel's choruses—though they smack of the Temple, Jewish or Masonic, rather than of the Church. There is characterisation, too. Under the Beecham baton Handel's Hebrews tend to become either Dervishes or Watteau Shepherds. Moreover, Handel was a heavyweight, and he gets his effects less by quickness of footwork than by hard-hitting and good timing—which is

rhythm. Perhaps some first-rate choir will soon come along, sing him at a moderate pace, and prove that the tempi of the past generation were, after all, not far out.

It should be added that the presence of The King and Queen delighted a packed audience. But many of us wondered why the Royal party were given the worst seats in the hall—at the platform end of the circle, where the hearer gets too much of one half of the choir and too little of the other.

H. G.

'Solomon,' with the same performers, was sung again at the Albert Hall on April 15, in aid of Sir Thomas Beecham's Opera League. Unfortunately the attendance was small—owing, no doubt, to a sudden return of winter.

BACH CHOIR

Bach's 'St. John' Passion was sung by the Bach Choir on March 24, at Westminster Central Hall. The work has been rather neglected in London, at least so far as concert performances go. The hall was well filled—proof that a good many felt it a privilege to renew acquaintance with such noble numbers. It is curious that the 'St. John' Passion is not more often sung in place of the truncated versions of the 'St. Matthew'; for, while much of the music is equally sublime and intense, the whole work can be sung within two and a half hours.

The Bach Choir's performance was characterised by a deeply earnest spirit. Dr. Vaughan Williams set his face against any suggestion of a mere concert. One had the impression of a new approach both to the actual music and to its ineffable subject—on no point did we feel the weight of any idle convention. There were shortcomings, but these were not due in any instance to anything unsympathetic in Dr. Vaughan Williams or his forces that afternoon. Troutbeck's excellent translation was in the main used; but an editor (Dr. Vaughan Williams, we presume) had modified Bach's recitative to fit the text of the Authorised Version, following the example of the Elgar edition of the 'St. Matthew' Passion. We are not clear that that is really justifiable. Sir George Henschel's protest, a few years ago, against that edition of the 'St. Matthew' must be confessed to have had much weight. English Bachians owe thanks to Troutbeck for his 'St. John,' which is thoroughly adequate and singable, and has worn well.

On one or two points Dr. Vaughan Williams did not persuade us to see eye to eye with him. He had gone to great trouble to make the choir sing the interpolated hymns with delicately shaded expression; and one of the hymns was actually sung (not with any great certainty of intonation) by a solo quartet. The suggestion was that these noble pieces of music required the addition of some element of interest not natural to them. But do they? Are not they most telling when sung in a massive and, indeed, stolid style, with congregational effect? Choir and conductor must be given great credit for the vehement and yet precise way in which were performed the short ejaculatory choruses. At the same time, the general tone-quality of this choir is open to improvement. There is a recurrent phrase in the soprano part of the sublime final chorus:



which cannot be properly sung in an utterly raw and untutored way. We are afraid we must say that the Bach Choir sopranos uttered entirely unmusical sounds on their A flats. Dr. Vaughan Williams proved himself to have small sympathy with the nature of the bass voice, by the excessively rapid tempo at which he took the G minor aria, 'Haste, ye deeply wounded spirits.' No singer could have given due weight to the sense of this number at such a pace; and anyone could have guessed that the conductor had never himself sung this aria.

If we criticise the solo singing on some technical points, we would still make it clear that in spirit the whole bore the stamp of true devotion. The Narrator, Mr. John Adams,

did not please us by the quality of his tone, which was uneasily produced and dry in effect, but alike in intention and in bearing he was dignified and appropriate. It is a pity he cannot adopt a less constrained technical method.

'Tight' tenors are an infliction to the listener. The singer we should one day much like to hear in the Passion recitative is Mr. Heddle Nash. Mr. Roy Henderson deserves great credit for the impressive way in which he sang the words of Jesus. He proved himself a true artist. Mr. Henry Wendon sang the two very difficult tenor arias with a promising style which needed yet more warmth and expansiveness. He sang from bar to bar, so to speak, not commanding a broad enough outlook. Miss Joan Elwes was the soprano. She sang with musical feeling, but her tone rather lacked roundness. Miss Astra Desmond was the contralto, and Mr. Arthur Cramer the bass. The organist was Mr. Arnold Goldsbrough, and Mr. Thornton Lofthouse played the continuo at the pianoforte. P. W.

GLASGOW ORPHEUS SOCIETY

The Glasgow Orpheus Society (conductor, Mr. Hugh Robertson) paid its annual visit to Queen's Hall on March 31. In the afternoon the choir sang 'The Messiah.' The audience was surprisingly small. If Londoners had realised what an unconventional performance it was to be and, still more, its particular beauties, the public would surely have flocked there.

It was certainly a rather queer performance. The visitor, entering the hall, might easily have thought he had mistaken the address, and, seeing no orchestra or soloists and the choir arrayed in scarlet and purple cassocks, might have fancied that here were Casimiri's Roman Basilican choristers, rather than a body of Glasgow men and women come to sing Handel to us. We have all heard of the rather excessive fears, prevalent among the more rigidly orthodox Scots of a past generation, in regard to the secular nature of instruments of music; but did not know until that Saturday afternoon that Glasgow still frowned on fiddle and flute, and preferred to substitute organ and pianoforte in accompaniments to oratorio. Frankly, it was not an improvement. The fact is, it is less easy to improve Handel than most of those who have tried their hand at the game imagine.

Mr. Robertson succeeded in giving a more ecclesiastical character to 'The Messiah' at the cost of a certain infidelity to the great author of the work. It is well that in strictly liturgical music soloists should not be indulged in the vanity of personal prominence. Bearing this in mind Mr. Robertson had many of the solos sung by massed voices, and in other instances members of the choir performed solo numbers in their places among the other singers. But Handel did not write 'The Messiah' as a liturgy. He did not write the solos for self-effacing and anonymous singers—still less to be sung by a crowd. We have said enough to indicate that this was an eccentric and wilful departure from Handel's intentions.

All the same, the Glasgow Orpheus is a wonderful choir. It may be as heterodox as it likes, but we cannot help listening to it with pleasure, for Mr. Robertson's singers know how to sing. Their quality was truly ingratiating to the ear. This body of choristers is a rich and flexible musical instrument. One heard no spluttering and hissing of consonants. The impression was that every woman and man was singing on the vowels—i.e., that each individual had a right idea of the elements of vocal technique. There was the less reason in the mass singing of certain arias since the choir boasted useful soloists in all sections, notably contraltos and tenors. The singer who was allotted 'Thou shalt break them' gave us a really distinguished performance. We hope the Glasgow Orpheus will keep up its London visits, for in the matter of sheer tone-quality and exactness of enunciation our London choirs are not its equal. P. W.

LONDON SYMPHONY ORCHESTRA

Felix Weingartner conducted the London Symphony Orchestra's ninth concert at Queen's Hall on April 2. The programme made no unusual excursions, unless the choice of Beethoven's second 'Leonora' Overture was one. The Symphony was Mozart's G minor. This concert was a

great change from some others we have lately heard, for Weingartner belongs to the old school, and believes in the letter of a composer's writing. No doubt a musician's intentions cannot all be put down in black and white, but there are conductors who go too far in assuming that it is necessary to contradict the letter in order to attain the spirit. Weingartner is not one of these. Probably to a strong adherent of Dr. Abendroth he appears somewhat prim, but the orchestra understands him, and plays its best under him.

This concert began with Brahms's 'Academic Festival' Overture in perfectly delightful fashion. Vivaciousness and ceremonial pomp were admirably balanced, and as the engaging work developed, one had a feeling that the conductor had the whole within his view as though it were a panorama. Then followed Brahms's B flat Pianoforte Concerto, in which the soloist was Mr. F. Goldenberg. A superior performance of this same work had been heard earlier in the season, and comparisons were inevitable. Perhaps this Concerto were better not given more than once in a season. Only the most convinced Brahmsians remain unsated by the end of that nearly interminable first movement, which is like a speech at some distinguished and ceremonious occasion, delivered in a persistently subdued, conversational tone. The performance was reasonably good, if hardly invigorating. The 'cello solo in the slow movement might have been more shapely and decisive.

The Symphony was played alertly. Weingartner is not one to find unexpected springs of poetry in so familiar a work, but what he could do was to render it its normal shape and movement. It was a refreshing performance by reason of its natural, unforced character. P. W.

Weingartner conducted the London Symphony Orchestra's Schubert memorial concert on April 16. The programme consisted of the B minor and C major Symphonies and some of the 'Rosamund' music—the Overture and Interludes in B minor and B flat. Schubert must have been much attached to the melody in this last piece. He used it at least twice elsewhere. The wood-wind played with uncommon delicacy here. Mr. Leon Goossens was the oboist of the evening, and clarinet and flute seemed to vie with his exquisitely musical performances. The B minor Interlude was the one piece in the programme that is not frequently played. A magnificent and intense piece of music is here adumbrated rather than fully achieved. It suggests that Schubert had it in him to make of it one of his finest symphonic movements, but was prevented by sheer haste. The familiar Overture took on pristine colour and charm in Weingartner's hands. Nor was there anything perfunctory about the performance of the immortal B minor Symphony. The second subject was given an unusually serious cast by being very perceptibly slowed down. The Andante was taken rather faster than is ordinary. In the C major Symphony Weingartner seemed to us to exaggerate a little with his military emphasis in the slow movement. Something was lacking in the Finale to keep up and continuously increase the extraordinary, dionysian spirit of the music. But this was a good and satisfying concert. Schubert's century-old music never sounded fresher than to-day. The hall was sold out. It is to be hoped that when the time of the actual Centenary comes an effort will be made to produce some of Schubert's less familiar works, of which there are a number, both choral and orchestral, worth revival. C.

B.B.C. NATIONAL SYMPHONY CONCERT

We have come to look on the visits of the Hallé Orchestra as special treats. On March 23 they gave us their celebrated performance of Berlioz's 'Fantastic' Symphony. Harty got the last ounce of virtuosity from his men, and passion from the work; yet never a phrase was pulled out of its place, never a colour smudged or laid on too heavily. It was a triumph of judgment. At his hands the music's defects retire, and its magnificent flamboyant ardour reveals all the strange, lovable, wayward emotion in the young man who, in writing it, tore out his heart—or thought he did. That qualification provides peculiar pleasure for the listener who likes to ponder on it.

Earlier in the evening we had the fourth 'Brandenburg,' in which the strings were curiously rough. It was interesting to compare this performance of it with Sir Henry Wood's. This had a certain gruff power that made us think rather of Beethoven than of Bach. It was a wholesome and heartening start for the programme. Afterwards Godowsky relaxed the tension considerably in the fourth Concerto of Beethoven. This was clear, neat, and almost colourless—all except that grievous cadenza in the first movement, which had all the effect of brawling in church.

Of the last group of pieces one was Braithwaite's 'Snow Picture,' a Carnegie award work, tuneful and pretty (it brought up early memories of those attractive coloured supplements to Christmas magazines); another, Moeran's 'In the Mountain Country,' gripped the attention for nearly all of its considerable length, and made us want to encourage the composer to keep on developing upon those lines. At the end of the long programme came the authentic scent of turf and Irish hams, in the best performance I remember of Stanford's first 'Rhapsody.'

W. R. A.

ARNOLD BAX'S SYMPHONY

Sir Henry Wood conducted the Royal Academy of Music Students' Orchestra at Queen's Hall on March 28. The Symphony was no less a work than Arnold Bax's in E flat. The choice was doubly justified in that Mr. Bax is the most distinguished composer of his generation belonging to the R.A.M., and this Symphony of his, first produced in 1922, had been less than fairly dealt with—it had had only two London performances. The enterprise was, for all that, a daring one—for the Symphony is excessively difficult, and might well have been thought unmanageable by a students' orchestra. It speaks well for the R.A.M. that so good an account of it was given. The Symphony has no title, but its contents speak for themselves—it is a war symphony. The first movement is full of grimness, anger, and tumult; the second is an elegy; the third evidently represents the rejoicings and feasting of a victorious army. The whole work is full of original and fascinating colouring. Best of the three movements by far is the most poetic and truly grief-stricken elegy. The work struck us that afternoon as having two weaknesses—one, the almost conventional nature of the second subject of the first movement, and the other, the excessive abruptness with which the merrymaking of the finale follows on the terrible lamentation of the second movement.

Among the students who gave solo performances I was particularly interested by a soprano who sang the air from the first Act of 'Aida,' and a violinist who played the first movement of Beethoven's Violin Concerto.

P. W.

CIVIL SERVICE ORCHESTRA

One is loath to say anything that might damp the ardour of amateurs, since it is on their efforts and on their understanding, on their energy and initiative, that the future of music must depend. But I should do ill service to the orchestra of the Civil Service if I did not point out that its playing on March 26 was not such as I would expect from a society with so vast a membership as that of the Civil Service is—or ought to be. To give them their due, not a few of the players showed the goodwill and alacrity which go for so much in an amateur performance. But the strings carried far too much 'dead weight' to be effective. Far too many violinists had not taken the trouble to look at their parts and master their difficulties at home, and they neutralised to a very considerable extent the work of the more zealous. This is the sort of weakness against which the most able of conductors will fight in vain. A conductor can deal with the mass—not with the individual. It is for the individual player to attend the rehearsals fully prepared, knowing what he is expected to do and how to do it. Then the work of preparation becomes effective and educative. Orchestral playing is like life in this—that you cannot get out of it more than you are prepared to put in.

F. B.

PRO PALESTINE FUND

A miscellaneous concert was given at the Hippodrome in aid of the Palestine Fund with the co-operation of, amongst others, Miss Daisy Kennedy and Mr. Harold Samuel. These distinguished performers played a number of short pieces and played them very well. But according to an objectionable custom the programme contained an enormous number of performances and resembled in many ways a variety show, with this important reservation—that some of the contributors would never be accepted as part of a good music-hall entertainment. No one could dream of blaming the organizers of this particular concert for failing to give some sort of harmony and homogeneity to the entertainment. It is the custom that must be blamed for this senseless mixture of what is eminently interesting and delectable with what is dull and uninteresting. It seems inevitable that those who take an interest in Mr. Harold Samuel must find, say, a jazz band something of a bore—and vice versa. Both are, no doubt, excellent in their different way. But they do not mix very well.

F. B.

PIANOFORTE AND VIOLIN

An interesting evening of music was given on March 27 by Miss Dorothy Darlington and Miss Fiona McCleary. These two young players are fairly well equipped technically, but the merit of their performances is not in the dazzling display of virtuosity. It is rather the freshness of their outlook, the obvious pleasure they take in whatever they do, that captivate the listener. The painstaking, plodding work of preparation has not in the least blunted their zest and, in consequence, they are better qualified to give pleasure to an audience than other far more skilled practitioners. We liked the way Miss Darlington tackled the very difficult 'Concerto Academico' of Vaughan Williams, for it showed good taste and discrimination. And in the pianoforte solos of Miss McCleary there was the same most laudable determination to bring out clearly and effectively those features of the music which appealed most to the performer. Above all we liked their playing of Ravel's Sonata, for the violinist and the pianist are an exceedingly well matched pair.

B. V.

MISS DOROTHY HESSE

We may assume that Miss Dorothy Hesse is full of confidence, for only a very confident young pianist will challenge public opinion with a Bach programme. Her confidence, however, was justified to a large extent. Miss Hesse's command of style and technique enabled her to play such things as the Toccata in G, the Partita in B flat, and the Chromatic Fantasia, with a very clear understanding of their aim and purpose. Every part stood out clearly and the balance of the parts showed thought and judgment. In one respect only did Miss Hesse leave something to be desired. She attempted not infrequently to give the themes a touch of sentiment, 'expression,' and this is what Bach will never bear. He provides his own expression, and all the interpreter need do to realise it is to allow him to speak for himself.

F. B.

TWO PIANOFORTES

A recital for two pianofortes was given by Miss Joan Davies and Mr. Dennis Dance with some success. Neither player could be described as master of his instrument. But their earnestness, their determination to 'make good,' their modesty and sincerity, made ample amends for whatever flaws could be noted in the performances. In any case these were neither numerous nor serious, and one felt that experience alone is needed to give finish and maturity to their very promising efforts.

F. B.

THE WESTMINSTER QUARTET

The Westminster Quartet consists of Miss Dorothy Ewens, Miss Phyllis Newton, Miss Ada Stuart, and Miss D. Fenning. They played Purcell's 'Chacony' well—apart from occasional hardness of tone—and a set of Variations by Purcell Warren was also given an adequate

reading. Neither of these pieces, however, tested very severely the abilities of the quartet players, and the other contributions made it abundantly clear that at present these should mark the limit of their ambitions. Their intonation is not by any means faultless, nor can they afford to smile at a difficult piece of left-hand technique. But the material is good, and should show to much better advantage when material difficulties have been more surely overcome.

F. B.

MISS MARION MCAFEE

The singing of Miss Marion McAfee at Grottrian Hall left us in no doubt as to the excellence of her style, method, and understanding. Whether she sang Italian, English, or German, her readings were always highly competent. And as the accompaniments were played by Mr. Cyril Scott, with utmost taste and refinement, every item gave great pleasure. Is she one of the singers to command a vast following? The future will show. At present her restraint, admirable in some ways, may hide a lack of quick, generous response. Her programme pointed to very wide sympathies, but although she sang both Verdi and Wolf well, she never gave the impression of one who for the time being is in the grip of an irresistible force. She did not surrender her own personality; she gave nothing that was not scrupulously controlled. In some ways this is an asset; but when constant experience has robbed the singer of the thrill of facing audiences, it may become a source of weakness. At present Miss McAfee's performances are as delightful to the connoisseur as to the mere music-lover who demands nothing more than a good voice and good musicianship.

F. B.

PEOPLE'S PALACE CHORAL AND ORCHESTRAL SOCIETY

This hard-working body gave a performance of the B minor Mass at the People's Palace on March 24. The ensemble inevitably suffered from the fact of a number of the singers being placed in the balconies owing to lack of space on the platform, but good work was done throughout, especially in the 'Sanctus.' The soloists were Miss Caroline Hatchard, Miss Millicent Russell, Mr. Andrew Clayton, and Mr. Topliss Green. Mr. Paul Brunet led the orchestra, and Mr. Herbert Hodge was at the organ. Mr. Frank Idle conducted, and he and his forces are to be congratulated on the measure of success that attended their ambitious flight.

X.

RAILWAY CLEARING HOUSE MUSICAL SOCIETY

Clearing house usually raises a dust and makes one husky. With Mr. John E. West's choir it apparently works the other way, for these men's voices are notably clear and true. It is next to impossible in many choirs nowadays to get ideal balance. The next best thing is to make the singers in all the parts listen to each other, and use their intelligence about tone-levels. This choir does so; that, and its good discipline and ready response, surest signs of the experienced conductor's grip on them and the music alike, told all the time—in Holst's arrangements of 'Swansea Town' and 'Matthew, Mark,' in the well-coloured performances of Elgar part-songs, and, most effectively of all, in S. S. Wesley's glee 'When fierce conflicting passions.' There, in the middle section, is some of S. S.'s serenest, most buoyant part-weaving. Why don't choirs let us hear a few more of his pieces, and why don't we have more glee singing? Best of all would be for the fairly large choirs to break up into little groups, and so get valuable experience in singing one-to-a-part, and give us the glee in its purest form.

W. R. A.

FLONZALEY QUARTET

The Flonzaley Quartet, which was founded in 1902 and which played at Wigmore Hall on April 14, is reported to be on the point of disbanding. The Quartet still retains three of its original members. Twenty-six years is a big slice from a life-time, and some of the players may have different ambitions incompatible with a whole-time and life-long devotion to string quartets; but their separation is a public loss, as their performance of Mozart's D major

(K. 575) Quartet proved. It was beautifully mellow, almost faultless in intonation, and reasonably but not inhumanly unanimous. Erwin Schulhoff's Quartet which followed gave the players opportunities for virtuosity and effects that tickled the audience, but it was ephemeral music. The Flonzaleys bade us good-bye (if this was indeed their good-bye) with an exquisite performance of Brahms in B flat.

C.

AMATEUR ORCHESTRAS

The London Shipping Orchestral Society, which is gradually improving under the direction of Mr. Clive Parsons, played the 'Merry Wives of Windsor' Overture and the Largo from the 'New World' Symphony, at Kingsway Hall on March 21.

At the Victoria and Albert Museum, on March 24, the League of Arts had the services of the Audrey Chapman Orchestra, which is well-known for the high standard of its playing and its fine concert-giving work in out-of-the-way parts of London. Under Mr. Frank Bridge the orchestra played the 'Siegfried Idyll,' Bach's Violin Concerto in E, with Mr. William Primrose as soloist, and the G minor Symphony of Mozart.

The Amateur Orchestra of London, conducted by Mr. Wynn Reeves, accompanied Mr. Reginald Paul in Rachmaninov's second Pianoforte Concerto, at Kingsway Hall, on March 26.

The best of the suburban amateur orchestras, Croydon Philharmonic Society, gave an excellent programme under Mr. W. H. Reed on March 27. The Symphony of the occasion was Beethoven's fourth, de Falla's 'El amor brujo' was played, and Mr. Harold Samuel contributed Bach.

Mendelssohn's 'Italian' Symphony was played by the Royal Amateur Orchestral Society, under Mr. Arthur Payne, at Queen's Hall on April 3.

The Stock Exchange Orchestral Society, conducted by Mr. Edric Cundell at Queen's Hall on April 12, played a Hungarian Rhapsody of Liszt's, and accompanied Pouishnov in Rachmaninov's second Pianoforte Concerto.

The programme of Lloyd's Orchestra at Eolian Hall on April 17 included Elgar's 'Froissart' Overture, Debussy's 'Petite Suite,' and Mozart's E flat Symphony. Mr. Clarence Raybould conducted.

LONDON CHORAL CONCERTS

Armed with his new authority as permanent conductor, Dr. Malcolm Sargent inspired the Royal Choral Society to a vigorous performance of 'The Messiah' on Good Friday, partly by the prevailing fashion of taking choruses more quickly than they were taken a decade ago, and partly by attending to particular opportunities for expression. The soloists were Miss Flora Woodman, Miss Muriel Brunskill, Mr. Ben Davies, and Mr. Charles Knowles.

Bach's 'Peasant Cantata' was sung by the L.M.S. Concert Society on March 16, and again on March 19 by the Civil Service Choir, at Kingsway Hall, where, under Mr. Stanford Robinson, a programme of good choice included the closing scene from 'Dido and Æneas' and three secular choruses by Handel.

The Crystal Palace Choral and Orchestral Society gave a Wagner concert on March 24, under Mr. Walter Hedgcock.

Under Mr. Frank E. Creed the London Sunday School Choir, some thousand strong, gave an agreeable concert at the Albert Hall on March 24.

At the concert of the National Provincial Bank Musical Society the choir, under Mr. Herbert J. Baggs, gave Balfour Gardiner's 'Sir Eglamore,' an Elizabethan group by Vaughan Williams, and Elgar's 'Weary wind of the west.' Mr. Stanley Curtis gave an excellent performance (the concert was at Queen's Hall) of Guilman's D minor Symphony for organ.

Barclay's Bank Choir sang effectively in the course of the Society's concert at Queen's Hall on March 28, the music including Deering's 'Cries of London' and Grieg's 'Landerkenning.'

A well-rehearsed and enjoyable performance of 'King Olaf' was given by the South-West Choral Society at Battersea Town Hall on March 28, Mr. Frank Odell conducting.

The miscellaneous programme of the Stock Exchange Male-Voice Choir at Cannon Street Hotel, on March 29, included Byrd's 'While that the sun,' Elgar's 'Serenade,' Dunhill's 'Full fathom five,' Julius Harrison's 'Viking Song,' and arrangements by Vaughan Williams and Holst.

The Good Friday programme at the Crystal Palace included Rossini's 'Stabat Mater' by a large choir and the London Symphony Orchestra, under the direction of Mr. Walter Hedgcock.

KENSINGTON MUSIC CLUB

A small orchestra, conducted by Mr. Anthony Bernard, and Miss Orrea Pernel were the performers at the last concert of the Kensington Music Club. Miss Pernel played some Tartini as if she loved it, and won our gratitude, since the immense majority of violinists play Tartini to-day as the last generation played Vieuxtemps—to show the deftness of their fingers or the skill of their bowing. The only fly in this ointment was the length and quality of the cadenzas.

The orchestra played a Concerto of P. E. Bach's at the beginning—a rather unbalanced performance—and later Delius's 'Song before Sunrise' with real gusto. F. B.

Music in the Provinces

BANBURY.—The performance of the abridged concert edition of 'Carmen' given by the Banbury Madrigal and Glee Union marked the Society's thirty-seventh year of work under the conductorship of Mr. O. Sherwin Marshall. The orchestra was that which is organized and conducted by Miss Dorothy Robeson. A special feature of this Society's concerts is that for many years the solo parts have been sung by members of the choir.

BARNSELY.—The abridged concert edition of 'Carmen' was sung with good effect by the St. Cecilia Society under Dr. J. Frederic Staton. The part of Carmen was taken by Miss Rispah Goodacre.

BOLTON.—In a well-chosen miscellaneous programme by the Philharmonic Society, the chief items were Parry's 'Blest Pair of Sirens' and 'The Lotos Eaters,' in which the choir sang well under the direction of Mr. C. Risegari. A young Bolton soprano, Miss Margaret Collier, made a success with the soprano part of 'The Lotos Eaters.'—The Amateur Orchestral Society, under Mr. Archie Camden, played an Air for strings by Cunningham Woods and Coleridge-Taylor's 'Othello' Suite at its final concert on March 31.

BRADFORD.—Dr. Malcolm Sargent conducted an inspiring performance of 'The Dream of Gerontius' by the Bradford Festival Choral Society and the Bradford Permanent Orchestra, on March 23. The soloists were Miss Muriel Brunskill, Mr. Stuart Wilson, and Mr. Harold Williams.

BRIGHTON.—Harold Samuel was the soloist at a concert given by the Symphonic Players under Mr. Herbert Menges. Apart from the music of Bach in which the soloist was concerned, the programme included Elgar's 'Serenade,' Op. 20, and Julius Harrison's 'Prelude Music' for strings and harp.—The Brossa Quartet played at a meeting of the Sussex Women Musicians' Club.

BRISTOL.—The concert of the Bristol Choral Society, on March 17, was arranged as a tribute to the memory of the late conductor, Sir Herbert Brewer. The original programme had consisted of Verdi's 'Requiem' and Ethel Smyth's Mass, but the latter was postponed, and in its place the choir sang Spohr's 'Blest are the departed' and the 'Hallelujah Chorus.' The Bristol Symphony Orchestra played Chopin's Funeral March, and Miss Elsie Suddaby sang 'I know that my Redeemer liveth.' The other soloists were Miss Margaret Balfour, Mr. Parry Jones, and Mr. Arthur Cranmer, and the conductor was Mr. George Riseley.—A performance of 'The Apostles,' under Mr. Arnold Barter, brought the season of the Bristol Philharmonic Society to an end on March 31. The orchestra

of sixty included thirty players from the London Symphony Orchestra. The solo parts were sung by Miss Dorothy Silk, Miss Millicent Russell, Mr. Stuart Wilson, Mr. Herbert Heyner, Mr. Roy Henderson, and Mr. Howard Fry.—The Don Cossacks gave a concert on March 28, with a characteristic programme, and were much admired.—Sir Henry Wood conducted an orchestral concert in Colston Hall on March 27, with a programme that included Beethoven's fifth Symphony and Elgar's second 'Wand of Youth' Suite.

BROADSTAIRS.—'King Olaf' was given by the Broadstairs and St. Peters Choral and Orchestral Society, under the direction of Mr. F. E. Fisher. Both choir and orchestra acquitted themselves creditably.

CHELTEMHAM.—The third of the concerts given by the City of Birmingham Orchestra drew a large audience on March 26. The works performed under Dr. Adrian Boult included Bantock's 'Prelude to 'Sappho,' the Intermezzo and Overture from 'The Boatswain's Mate,' Franck's Symphony, and Chabrier's 'España.' Dame Ethel Smyth conducted her own music, and her Overture was repeated.

CHESTER.—Schumann's Trio in D minor was one of the works played at the final concert of its season by the Chester Trio—Mr. A. Hull, Mr. F. W. Hague, and Mr. A. B. Colman.

CHESTERFIELD.—A large audience heard 'The Dream of Gerontius,' performed on March 20 by the Chesterfield Musical Union, assisted by the Sheffield Musical Society. The choir of a hundred and fifty voices and the orchestra of forty were conducted by Dr. J. Frederic Staton.

COLCHESTER.—The Colchester and District Musical Society, which is more faithful to Handel than is the fashion nowadays, gave an excellent performance of 'Judas Maccabeus,' under the direction of Mr. W. F. Kingdon, on March 27. The soloists were Miss Cecilia Farrer, Mr. Frederick Taylor, and Mr. Barrington Hooper.

CROMER.—The capable Orchestral Society conducted by Miss F. Muriel gave a successful concert on March 22, the principal work being Schubert's 'Tragic' Symphony.

DERBY.—Bach's Mass in B minor was performed for the first time at Derby by the Choral Union, on March 27. Sir Henry Coward conducted, and the solo singers were Miss Stiles-Allen, Miss Edith Furnedge, Mr. Stuart Wilson, and Mr. Arthur Cranmer. All who heard the performance say that the choral singing ranked very high in every respect.

DISS.—At its final concert the Diss Choral Society sang Rossini's 'Stabat Mater,' Elgar's 'My love dwelt in a northern land,' and other works, under the direction of Mr. W. H. Aldrich.

GRIMSBY.—Holst's 'The Cloud Messenger' was given by the Grimsby Choral Society under Mr. Percy Wilson, the accompaniment being played at the pianoforte by Miss Gladys Hunter.

GUERNSEY.—The Guille-Allès Festival, held on March 22 and 23, was, as usual, the event of the year, both musically and socially. The chief works performed were 'The Dream of Gerontius' and Parts 1 and 2 of 'Hiawatha.' There were also miscellaneous additions in which the solo singers took a conspicuous part, and everything went off well under the direction of Mr. John David.—At a successful concert given on April 9 by the Jersey Male-Voice Choir of forty-two voices, under Mr. W. Leach, a miscellaneous programme included Bullard's 'The Sword of Ferrara,' Wilfred Shaw's 'An Evening's Pastoral,' and Coleridge-Taylor's 'Viking Song.'

GUILDFORD.—A programme of special interest was provided at the fourth of the Subscription concerts. Mr. Aubrey Brain played Mozart's E major Horn Concerto, Mr. Haydn P. Draper played a Clarinet Concerto by Maurice Blower, and the works conducted by Mr. Claud Powell further included the second Symphony of Beethoven.

HALIFAX.—Handel's rarely-heard 'Passion' was given on March 20 by St. Paul's Choral Society, under Mr. T. Newbould. The choir also sang Bach's 'Jesu, Joy of man's desiring.'—Elland Orchestral Society gave its first performance of a Beethoven Symphony (No. 2) on March 27.

The programme also included three folk-dances arranged for string orchestra by Rutland Boughton. Mr. S. Garsed conducted.

Huddersfield.—Mr. A. W. Kaye gave a concert with his string orchestra on March 31, the music including Bantock's Suite, 'Scenes from the Scottish Highlands,' Sibelius's Romance in C, Elgar's Serenade in E minor, and other familiar works.

Hull.—The most notable of recent events has been the performance of Vaughan Williams's 'A London Symphony,' under Sir Henry Wood, at the Philharmonic concert, on March 22. Miss Marie Wilson made her first appearance in the Violin Concerto of Max Bruch.

Hunstanton.—With an orchestra of ten string players and a pianist the Hunstanton Choral Society sang Bach's 'Peasant Cantata' and Elgar's 'The Banner of St. George' on March 20. Mr. B. Roden Hilder conducted.

Ipswich.—Beethoven's E flat Quartet, Op. 127, was played by the Budapest Quartet at the final concert of the Ipswich Chamber Music Society.

Kendal.—At a recent concert of the Choral Society, Mr. J. S. Winder conducted the choir and orchestra of a hundred and forty performers in Coleridge-Taylor's 'Kubla Khan' and Beethoven's Mass in C.

Leeds.—The Dream of Gerontius was performed by the Philharmonic Society with the assistance of the Hallé Orchestra, before a large audience. Dr. E. C. Bairstow conducted, and the soloists were Miss Olga Haley, Mr. Steuart Wilson, and Mr. Walter Whiteway. The choir also sang Schubert's 'To Music,' arranged as a part-song by Dr. Bairstow, and the Orchestra played the 'Tragic' Symphony. —At the last concert of the Leeds Symphony Orchestra, Mr. Julius Harrison conducted the 'Enigma' Variations, Moeran's 'In the Mountain Country,' Holst's 'Marching Song,' and Schubert's 'Fierabras' Overture. The continuance of these concerts has been rendered doubtful by want of adequate public attendance, and a special appeal was issued for better support in the future.

—On March 24 Mr. Edward Maude's String Orchestra gave two concerts. The first had an all-Bach programme which included a Suite arranged by Dr. Whittaker from the first 'Overture,' the sixth 'Brandenburg' Concerto (that which dispenses with violins), a Suite arranged by Bachrich from the second Violin Sonata, and Arias sung by Miss Elsie Suddaby. The evening programme included a Concerto Grosso in D minor by Geminiani, three movements from Dvorák's Serenade, Op. 22, Rutland Boughton's 'Folk-Dances,' and Bantock's 'Scenes from the Scottish Highlands.'

Leicester.—The new Bach Choir, organized and conducted by Dr. Gordon Slater, made its first appearance on April 1 in a performance of the 'St. Matthew' Passion.

Liskeard.—The Choral Society, which is now greatly improved in numbers and ability, gave a successful concert on March 22, under Mr. Walter B. Weekes. The music included a selection from 'St. Paul,' and Coleridge-Taylor's 'Viking Song.'

Liverpool.—A notice of Vycpálk's new cantata 'The Last Things of Man' will be found on p. 447. The other works performed by the Philharmonic Society at this concert included 'Scheherazade' and Delius's 'Sea Drift.' —The Welsh Choral Union gave a thoroughly praiseworthy performance of Beethoven's Mass in D on March 24, under Dr. Hopkin Evans. —The repertory of the B.N.O.C. for an excellent week of opera at the Empire Theatre included 'The Golden Cockerel,' 'Gianni Schicchi,' 'Aida,' 'Rigoletto,' 'Carmen,' 'Manon,' and 'Parsifal.'

Manchester.—On March 28 the Catterall Quartet gave a typically interesting programme—Ernest Walker's Quartet in one movement, Wolf's 'Italian Serenade,' and, with Mr. Redfern and Mr. Fuchs, Schönberg's 'Verklärte Nacht' and the Sextet of Brahms. —Apart from the opera season by the B.N.O.C. the most notable events have been Miss Jo Lamb's performance of Elgar's Violin Concerto at her recital, Barclay's Bank Musical Society in Hubert Bath's 'The Wedding of Shon Maclean,' a Caprice on 18th-century Country Dances of Grétry, composed by

Mr. Edward Isaacs and played by him at a Tuesday Mid-day concert, and the Manchester Orchestral Society under Mr. Archie Camden in a G major Symphony of Haydn.

Newcastle.—The large audience that came to the Town Hall on March 22 was well repaid by a splendid performance of Berlioz's 'Faust,' by the Newcastle and Gateshead Choral Union and the Newcastle Symphony Orchestra. The choir of three hundred voices included fifty young singers from Rutherford College Girls' School. Mr. George Dodds conducted, and Mr. W. Hendry, a local baritone, took the part of Mephistopheles. —A short illustrated lecture on North-Country Folk-Music was given to the Rotary Club recently by Dr. Whittaker and Mr. Ernest Potts whose expert singing of these songs is now happily becoming well known.

Northwich.—The Philharmonic Society recently gave Handel's 'Samson' with full orchestral accompaniment, under the direction of Mr. J. Paterson-Shaw.

Norwich.—The Philharmonic Society and the Choral Society joined forces for a commemoration service in honour of Schubert, at the Cathedral, on March 29, under the direction of Dr. Bates. The 'Unfinished' Symphony and the Mass in B flat were the Schubert numbers, and the programme further included Bach's cantata, 'My spirit was in heaviness.' The solo singers were Miss Elsie Suddaby, Miss Millicent Russell, Mr. Steuart Wilson, and Mr. Joseph Jones. —Mr. Cyril Pearce's fourth series of chamber concerts came to an end with an interesting programme that included Bach's 'Giant' Fugue, arranged for strings by Vaughan Williams, a Concerto Grosso by Geminiani, Bantock's Serenade 'In the far west,' and a 'Cello Sonata by Vivaldi played by Miss Adeline Carter to string accompaniment arranged by d'Indy. Madrigals were sung by St. Mary's Choir.

Nottingham.—The Sacred Harmonic Society brought its season to a close with a performance of Bach's Mass in B minor under Mr. Allen Gill. Mr. Bernard Johnson, who assisted at the organ, had prepared the way for the performance by a lecture to members of the Nottingham Music Club. —At a 'Madrigal Evening' given recently by the William Woolley Choral Society, the conductor gave a preliminary lecture on the Elizabethan period, and the choir sang sixteen madrigals. The concert was given at the Church Hall of St. Michael and All Angels, Radford, where Mr. Woolley has been organist and choirmaster for thirty-eight years.

Oldham.—'King Olaf' was performed with good effect by the Oldham Musical Society, a choir of seventy voices and a capable orchestra, under Mr. Ernest Craig.

Oxford.—In connection with the fourth congress of the National Union of Students a concert was given by student performers to a student audience at the Town Hall on April 1. A string orchestra, under Mr. Christopher Mason, gave a Suite of Purcell pieces arranged by Bliss, and Vaughan Williams's 'Charterhouse' Suite. Community singing was conducted by Mr. Reginald Jacques.

Peterborough.—The Choral Union and the Orchestral Society were conducted by Mr. A. E. Armstrong on March 23 in the concert version of Gounod's 'Faust,' the 'Unfinished' Symphony, and Eric Coates's Suite 'Summer Days.'

Portsmouth.—The Philharmonic Society conducted by Lieut. R. P. O'Donnell brought its season to an end by giving the first performance at Portsmouth of 'The Kingdom.' There was a first-class orchestra and the choir did justice to the music and to the occasion.

Rawmarsh.—The complete 'Song of Hiawatha' was performed on March 22 by the Rawmarsh and Parkgate Choral Society, under Mr. A. G. Steele.

Reading.—Mendelssohn's 'Scotch' Symphony was played by the Berkshire Symphony Orchestra, under Mr. Daughtry, on March 28.

Redhill.—An ambitious programme by the Redhill Society of Instrumentalists (which has now completed its thirty-fourth season) included Franck's Symphony, the Suite from 'Le Coq d'Or,' and Sullivan's 'Macbeth' Overture. The orchestra played with excellent effect under Mr. W. H. Reed.

ROCHESTER.—For the last concert of the season the Choral Society, under Mr. C. Hylton Stewart, gave a performance of Brahms's 'Requiem' in the Cathedral.

ROTHERHAM.—The Choral Society's programme, on March 29, included Handel's 'Acis and Galatea' and Gade's 'Spring's Message.' Mr. Granville Naylor conducted.

RUGBY.—The programme of the Philharmonic Society, under Mr. Kenneth A. Stubbs, on March 29, included Parry's 'Blest Pair of Sirens,' Gounod's 'By Babylon's Wave,' Bach's 'Jesu, Joy of man's desiring,' and Parry's 'My soul, there is a country.'—On the next evening the Orchestral Society, under Mr. F. Yuille-Smith, played Beethoven's eighth Symphony and a selection of the Handel-Harty 'Water Music.'

SHEFFIELD.—The performance of 'The Dream of Gerontius' given by the Sheffield Amateur Musical Society on March 27, was the third that had taken place in the West Riding within a week. Dr. J. Frederic Staton conducted.—Two days later 'The Apostles' was performed by the Music Union, which thus completed its fifty-second season under the direction of Sir Henry Coward.—At its ninth annual concert, Sheffield Glee and Madrigal Society sang madrigals by Gibbons, Wilbye, Bateson, Byrd, and some well-chosen part-songs, under the direction of Miss Bessie Unwin.

SKIPTON.—'Hiawatha' was given on March 22, by the Skipton Choral Society, assisted by Mr. Whitby Norton's orchestra, under the direction of Mr. A. Townsend.

SOUTHPORT.—The Schubert programme given by Ainsdale Musical Society under Mr. Ernest Hillson, on March 29, included the Mass in G, part-songs for ladies' voices, men's voices, and mixed voices, and the Quartet, 'Death and the Maiden.'

STOCKPORT.—The Vocal Union concluded its fifty-fifth season on March 26 with a miscellaneous programme, including Elgar's 'The Banner of St. George,' Coleridge-Taylor's 'The Lee Shore,' and Sibelius's 'Finlandia,' under Dr. Thomas Keighley.

STRATFORD-ON-AVON.—The Choral and Orchestral Society gave a performance of 'King Olaf' on April 5, under Capt. Allen K. Blackall.

SUNDERLAND.—'Caractacus' was performed for the first time at Sunderland on March 28 by the Philharmonic Society with a local orchestra, under the direction of Mr. R. F. Jarman.

TROWBRIDGE.—The Trowbridge Orchestra of forty-eight performers, under Mr. A. E. Howell, which made its debut last November with the 'New World' Symphony and '1812' Overture, played the 'Prince Igor' Dances, the 'Freischütz' Overture, Quilter's 'Children's Overture,' and, with Miss Beatrice Harrison as soloist, Haydn's D major 'Cello Concerto at its second concert, on March 21.

WALLASEY.—The new Wallasey Philharmonic Society made its first appearance recently in a performance of 'A Tale of Old Japan,' under Mr. T. J. O. Jones. Accompaniment was provided at the organ by Mr. Henry Goss-Custard.

WALSALL.—Elgar's 'The Music-Makers' and Cowen's 'John Gilpin' were given on March 22, by the Philharmonic Choir, under Mr. Ambrose Porter. The orchestra, assisted at the organ by Mr. T. W. North, played Holst's two 'Songs without Words.'

WINDSOR.—On March 19, the Windsor and Eton Choral Society, under the Rev. Bernard Everett, gave Bach's Mass in B minor, the 'Credo' being omitted. The audience included eighty children from the elementary and secondary schools of Windsor and Eton. Dr. H. G. Ley assisted at the organ, and also played the 'Dorian' Toccata and Fugue of Bach.

WOKING.—The programme of the Woking Music Club, on March 27, included Bach's 'Coffee Cantata' and Mozart's Quartet in D for flute and strings, the artists being Miss Dorothy Silk, Mr. Bruce Flegg, Mr. Stuart Robertson, Mr. Joseph Slater, the Wood-Smith String Quartet, and Mr. George Reeves at the pianoforte.

WOLVERHAMPTON.—Purcell's 'Dido and Æneas' was performed at the tenth annual concert of the Wolverhampton Girls' High School Choral Society. Mrs. Melbourn

conducted, and the solo parts were taken by members of the choir.—Verdi's 'Requiem' and Brahms's 'Song of Destiny' were performed by the Musical Society on April 3, under Dr. Malcolm Sargent.

WORCESTER.—The performance of 'The Dream of Gerontius' by the Festival Choral Society in the Cathedral, under Sir Ivor Atkins, was of the standard associated with the Three Choirs Festival. The composer was present in the audience.—The Orchestral and Ladies' Choral Society gave a successful concert in the public hall under Sir Ivor Atkins, the programme including Elgar's 'The Snow' and 'Lullaby,' Martin Shaw's 'Song of Callicles,' the 'Eroica' Symphony, and a 'Wand of Youth' Suite.

WORTHING.—Under Mr. William Bredt the Orchestral Society played Mozart's G minor Symphony and Bach's Concerto for two violins, with Miss Una Cheverton and Miss Peggy Radmall as soloists, on March 24. The concert was not adequately supported by this apparently unmusical neighbourhood.

THE BOURNEMOUTH FESTIVAL

The Bournemouth Festival of April 13-16 was similar to its predecessors in all save the programme. This will probably not be true on the next occasion, for it is expected that the new Pavilion or Casino or Palace of Diversion (the name has yet to be announced) will be ready for the Festival of 1929, which will have all the advantages of a stage as well as a platform in the large hall, seating-room for seventeen hundred and fifty, a dancing hall close by, and three restaurants. Sir Dan Godfrey, his orchestra, and the guest-conductors, crowded a great deal of interesting music into their four days. There was nothing performed for the first time, but there was plenty of behind-the-scenes music which is waiting for popularity or the opposite fate, and which is dependent for its present chances on the visits of composer-conductors to such festivals as this. William Walton's 'Sinfonia Concertante' (with Mr. Gordon Bryan as pianoforte soloist) was the most conspicuous example. It bears a second hearing well, and deserves to have a vogue. Audiences like it, and that is a helpful factor. Dr. Rootham's 'Pan' was another case in point. Its chances are less, perhaps, because it does not strike for popularity, but calmly aims at the expression of beauty in sound and thought, appealing more to the higher than to the lower courts of taste.

On this last point F. W. de Massi-Hardman's 'Manx Rhapsody' is undecided, and the impression it made was indefinite. This could not be said of the 'Mock Fugue' by Lord Berners, which appeals directly to the sense of humour, and wins its appeal by deft management. It may be questioned, however, whether there is enough music in the joke for an oft-repeated welcome. The composer-conductors included Sir Hamilton Harty, who, besides honouring his contract with Berlioz, offered his own setting of Keats's 'Ode to a Nightingale'—a work of accomplishment. Mr. John Ansell, Mr. Eric Coates, and Mr. Haydn Wood shared an evening of light music. Mr. Norman O'Neill conducted his 'Festal Prelude' and two 'Shakespearean Sketches' from his incidental music to 'The Merchant of Venice.' Holbrooke's Saxophone Concerto was played to an interested audience. Mr. Norman Demuth conducted a bright little 'Overture to a Comedy' of his own.

Outside the British music the chief event was the performance, under Mr. Pedro Morales, of 'Evocation,' by F. Moreno Torroba, which is the first number in a Suite entitled 'Cuadros Castellanos,' and Turina's 'Sinfonia Sevillana.' The works were alike, and to English ears like all other Spanish orchestral music, in their regard for colour, rhythm, and the Iberian equivalent of a 'hwy!' and in their nonchalance towards other ways of virtue. Other foreign works of the Festival included Chausson's Symphony in B flat, Ravel's 'Tombeau de Couperin,' Debussy's 'L'après-midi d'un faune,' Dukas's 'L'apprenti sorcier,' Dvorák's 'New World' Symphony, and the final Wagner programme.

The orchestra and the conductor, both a credit to Bournemouth, took the Festival in their stride, and dealt with it competently as they passed from their previous week's work to the next.

F. T. C.

Competition Festival Record

BEDFORD.—The Bedfordshire Musical Competition Festival ('Eisteddfod' for short) began on March 5, and went on with only a Sunday interval until the following Saturday week, when prize-givings and winners' performances and speeches made a popular finale. The Festival had not only length but breadth; that is, it was not spun out by long successions of solo singers and child pianists (although there were cases of seventy or eighty entries), but was largely concerned with genuine festival interests such as choral singing, school choir singing, and folk-dances. The school choir singing was an especially strong feature, for twenty-six competitions brought in an average of over six choirs each. Adult choirs were less numerous—here and there a prize was awarded without a contest—but they showed a steadily advancing support. A number of choral classes were confined to competitors within thirty miles of Bedford. In these the chief prizes were won by Stevington Choral Society (Mr. G. Field), Meppershall Choral Society (Miss M. Ibberson), Bedford Orpheus Choir (Capt. P. Burke), Primrose Hill Male-Voice Choir, Northampton (Mr. F. A. Facer), and, in a class that drew eleven entries, St. Paul's, Bedford, Mothers' Meeting. In the open choral classes the awards were as follows: mixed-voice, Northampton Co-operative Choir (Mr. W. C. J. Grant); madrigal class, Clarendon Singers, Bedford; male-voice, tenor lead, Primrose Hill, Northampton (Mr. F. A. Facer); male-voice, alto lead, Bedford Liberal Club (Mr. A. W. Barker); female-voice, Streatham Singers (Mr. F. C. Haggis).

BOGNOR.—The eleventh annual West Sussex Festival, held for the fourth time at Bognor, on March 22-24, showed all the signs of increasing prosperity in addition to the expansion of the Festival from two days to three. Over eighty choirs entered in the junior and senior classes, and many interesting competitions were held. In the competitions for choirs from large villages, the winners were Warnham Choral Society (mixed voices) and Barnham Choral Society (male voices and female voices). The winning choirs in the town classes were Chichester Apollo (male voices) and Horsham Philharmonic (female voices). In the open classes the prizes were taken by Chichester Apollo in the male-voice section, and Petworth Choral Society in the mixed-voice, Arundel being only one mark behind. The prizes were distributed by the Duchess of Norfolk, President of the Festival. At the end of one of the evening sessions, combined choirs sang a selection from 'Dido and Æneas,' under Dr. Whittaker's direction.

BRIGG.—This Festival is well served by its neighbouring villages, and the two adjudicators who worked on March 27 and 28 were given plenty of surprises in the course of the various choral competitions. The biggest occurred when Stanford's 'The Blue Bird' and Geoffrey Shaw's 'Worship' were sung, with beauty of tone and interpretation, by a combined choir from South Ferriby, Saxby, Bonby, and Worlaby. Brocklesby Choir also sang well in winning the male-voice class.

BRISTOL.—The Eisteddfod, with a hundred and fifty classes and about six thousand competitors, lasted from March 22-30, and provided work for seven judges in the purely musical classes. The greater part of the time was occupied by solo performers of all kinds and ages, elocutionists and dancers, and comparatively little by choirs. Of these the principal winners were Romilly Men's Choir (Mr. W. M. Williams), Barry Male-Voice Choir (Mr. D. J. Thomas), out of six choirs that sang Elgar's 'The Herald' in the chief class; Romilly Male-Voice Choir (Mr. W. M. Williams) in the class for less than forty voices; Miss Mary Wood's Ladies' Choir, Bath, out of six entries; and Bristol Ladies' Choir (Miss F. Bradfield), the only entry for two-part sight-singing.

DERBY.—The Derbyshire and North Staffs Musical Competitions, which have grown out of the old Dove and Churnet Valleys Festival into a four-day event of more than local importance, were held with an increased entry and every sign of growing prosperity on March 14-17. Here

the choral work bears a proper proportion to the solo singing and playing, and the doings of school and adult choirs were the main interest. Folk-dancing also flourished among the schools and Girl Guides and like institutions. In the open choral classes the leading choirs were Madame Gell's Ladies' Choir, from Birmingham; Cheadle Choral Society (male voices); and Ilkeston Co-operative Society. In the three classes for village choirs the first prize was taken in each case by Croxden and Hallington Choral Society.

DEVON.—In the Devon Music Competitions held at Exeter, Barnstaple, and Tavistock, the chief awards were made to Broadclyst Choral Society, Tavistock Parish Church Choir, University College Ladies' Choir, Uffculme Women's Institute, and Ottery St. Mary Orchestra. The adjudicator gave special praise to the singing of the Women's Institute Choirs and to the tone of the school choirs.

CAMBRIDGE.—The Borough Competitions, held on March 29, were poorly attended, but the Village Competitions on March 31 were very successful. Seven choirs entered from villages with a population of under a thousand, the winners being Over Choral Society. There were five in the open class for chorus and five in the female-voice class. Winning competitors included Melbourne and Meldreth Choral Society and Village Orchestra. In several classes the test-pieces included a selection from Bach's 'Peasant Cantata,' and at the end of the competitions the whole cantata was performed under the direction of Mr. H. S. Middleton, organist of Ely Cathedral.

HASTINGS.—The twenty-second Festival occupied six days (March 22-28), four halls, and twelve adjudicators; its syllabus contained a hundred and twenty-four classes (including impromptu speaking and one-Act plays); and twenty-six piano-forte-playing classes drew an average entry of fourteen, but choirs were few. Mr. Leslie B. Mackay's Choir came out at the head of five competitions.

HEXHAM.—At the twentieth annual competitions there were good entries in some of the classes—six women's institutes, six female-voice choirs from small villages, and eight male-voice quartets—but important classes were neglected. Wallsend was alone in the chief male-voice class. Haydon Bridge won in both the open mixed-voice and open female-voice classes. The village of Stockfield won distinction by the singing of its male-voice and female-voice choirs under Mr. E. Kellet.

LONDON MUSICAL FESTIVAL. with its 4,250 entries and a total of twelve to thirteen thousand competitors, concluded on April 2 with four concerts by first prize-winners at Central Hall, Westminster. Notwithstanding this prodigious entry the management may be congratulated that there was no suspicion of unwieldiness. With twenty-seven adjudicators at hand, and four, occasionally six, halls engaged simultaneously, all the competitions were negotiated in thirteen days. In deference to the expressed wish of the Board of Education and the London County Council Educational Authority, morning sessions were practically abandoned, which increased the difficulties of the management, as it necessitated a shorter time-table. As a general rule, heads of elementary and secondary schools applauded the decision, although an unimportant minority, particularly from high schools, stubbornly refused any leave of absence and added threats of expulsion. Thus it became necessary to hold many junior classes in the evening, when it should have been a recuperating time for the morrow. The fallacy of this uncompromising policy is exposed, as fitness for the next day's tuition is seriously jeopardized.

Although in a few classes artistic results were disappointing, a very high standard was reached and maintained in others. As a whole the performances were considerably in advance of last year. The scope of the London Musical Festival has assumed new significance. There is an air of nationalisation, and even internationalisation, for not only do competitors enter from all parts of the country, but Canadians, South Africans, French, Irish, Japanese, and Poles are in the entry list. A glance at the appended results will show that provincial candidates take their share of the spoils.

The most important results were as follow: choral societies, up to eighty voices—Portsmouth Choral Union (Mr. P. Dove); choral societies, up to sixty voices—Coventry Co-operative Festival Choir (Mr. Alexander Edwards); choral societies, up to forty voices—Vocal Students' Choir, Coventry (Miss A. McGowan); new choral societies, formed since September, 1926—Mead Vale Choir, Earlswood (Mr. T. B. Lawrence); ladies' choirs (eighteen entries)—Mr. E. R. Benton's Choir, Grimsby; women's institute choirs—Crowthorne, Berks (Mrs. Whiteley); men's choirs—City of London (Mr. M. R. Mitchell); vocal solos, gold medal classes—Doris Hunn, Sevenoaks (soprano); Bertha Dawson, Leytonstone (mezzo-soprano); Cecilia Marshall, Stroud Green (contralto); Reginald Rulf, Hastings (tenor); Frederick Hard, Letchworth (baritone); Ronald Middleton, Sheffield (bass); pianoforte solo, gold medal class—Margaret Good, Forest Hill; pianoforte solo (prize of Chappell pianoforte)—Miss Gwenyth Misselbrooke, Southend; violin, gold medal class—Blodwen Thomas, Cardiff; organ—Haydn Sall, Kettering; string orchestra—Miss Ethel Loder's Orchestra, Finchley; small orchestra—Sheen School of Music.

LOUGHBOROUGH.—Over five hundred entries were received for this 'Eisteddfod' (which has none of the features that distinguish an eisteddfod from a musical competition festival) organized for the sixth time by the Loughborough Male-Voice Choir on March 22-24. Six pianoforte solo classes had an average of nearly thirty entries. In the classes for pianists under sixteen and under eighteen years of age the prizes were won by a fifteen-year old Nottingham girl, Miss G. M. Woodruff, a highly-gifted and promising musician. Notable competitions were held in the chief choral classes. Coventry Armstrong-Siddeley was best of eleven choirs in the male-voice section, and Leicester Oriana was the best of twelve mixed-voice choirs.

NORTHAMPTON.—The Central Northants Competitions, held this year on March 16 and 17, are a festival of choirs and choral music, and the neighbourhood responds very well to the specialised invitation. Choirs of all kinds, junior and senior, kept the interest alive throughout five busy sessions. Among the juniors, the choirs from Wellingborough All Saints', Irthlingborough Council School, and East Haddon were conspicuous for their ubiquitous and excellent work in many competitions. Classes for Women's Institutes were a feature, the first prizes being taken by Holdenby (Mrs. Schilizzi), Earls Barton (Mrs. S. Robinson), and, in the senior class, West Haddon for the third time. The winning choirs in the open classes were Primrose Hill Male-Voice Choir (Northampton) and Northampton Co-operative Choral Society.

PLYMOUTH.—At this Festival, on March 17, solo playing and singing were in the ascendant—sixty-two juvenile pianists, forty boy sopranos, and in general a high average entry throughout a long list of classes. The standard shown by the best performers was exceptionally good. Choirs were very scarce, only two entering for the chief male-voice class, and only one in each of the classes for church and chapel choirs.

PONTEFRAC.—At the twentieth Festival, on March 20-24, the number of entries had dropped in the solo classes, but choirs and quartets were more numerous than before and represented new districts. In the junior competitions the features were the almost perfect duet-playing of two boy pianists, the award of full marks for sight-singing by a Kippax girl, and the excellent singing of Ardsley Oak Council School, winner in the open class. In the open choral classes the chief awards were won by Monk Fryston Mixed-Voice Choir and Ackworth Female-Voice Choir. At the final concert combined choirs sang 'The Revenge.'

STOUR CHORAL UNION (Chipping Norton, April 17-19).—This twenty-four year old event is an excellent example of the growing number of small rural festivals that make a feature of combined rehearsal and performance. The two adult days ended with surprisingly good singing by small village choirs of Schubert's 'Song of Miriam,' and by somewhat larger choirs of Parry's 'Ode on

St. Cecilia's Day.' Valuable help was given by string players from Oxford and Leamington. This column does not usually concern itself with professional soloists, but a word is due to the excellent singing, both in the works and in groups of songs, of Miss Mabel Ritchie and Mr. John Andrews. The chief winning choirs were Hook Norton (Miss B. Dickens), Chipping Norton (Mr. Edgar Smith), Prestbury (Mr. F. H. Philpot), and Cherington (Mrs. Alan Dickens).

SWALEDALE TOURNAMENT OF SONG.—At Northallerton, March 28 and 29. At this Festival, which caters for a large rural district, good work was done by the schools. Church choirs made an entry above the average. Solo classes were small and poor, but some really first-rate chamber music performances were heard, and there was an excellent string orchestra from Richmond.

WINCHESTER.—This Festival of competition and performance, held on March 16-22, was a greater success than ever. Over sixty choirs competed against each other, and afterwards joined in groups to take their part in the fine series of evening concerts. The first of these was given by the children on the Saturday. At Monday's concert the chief event was a performance of 'Dido and Æneas' under Dr. Malcolm Sargent. On the Tuesday, Mr. Harold Samuel played Bach and Debussy, and choirs sang their test-pieces. At the next concert the local orchestra was assisted by London players in Brahms's second Symphony, under Mr. Leslie Heward, and choirs joined in 'The Revenge.' For the conclusion of the Festival Mr. Heward conducted the massed choirs in Parts 1 and 2 of the 'Christmas Oratorio.'

WORKSOP.—The North Notts Competitions, formerly of Retford, were held at Worksop for the second time on March 20-23. The greater part of the first day was passed in recitations and readings and Shakespearean scenes, all for juvenile competitors. This special feature of the Festival was popular, and eagerly supported. Children's choral singing was also a successful and important feature. In the adult choral classes some very creditable singing was given by the prize-winning choirs from Rampton, Retford, and Doncaster, and in general the Festival again proved its value as a local stimulant to musical activities.

YORK.—Some choral singing of a high standard was heard at the Yorkshire Choral Competitions, on March 24 and 31. The best performances were those of Greetland Vocal Union in Elgar's 'The Phantom Host' and Elgar's 'The Herald'; Bradford Philharmonic Society (ladies' voices) in Armstrong Gibbs's 'The Song of the Shadows' and Julius Harrison's 'Come away, death'; and Middlesbrough Cecilian Glee Society in Elgar's 'O wild west wind' and Stanford's 'The Blue Bird.' The public of York showed very little interest in the proceedings. Further competitions in connection with the Festival remain to be held in May.

The STRATFORD Festival, longer, more complete, and more populous than ever, was held in the middle of March, the most important occurrence being the announcement made by Mr. John Graham that he intends to retire from the honorary secretaryship after forty-two years of service. Other competitions in the London district were held at BECKENHAM, ENFIELD, HENDON, and, for the inner western boroughs, the GUILDHOUSE in Eccleston Square. An elaborate Festival was organized at FOLKESTONE by the Rotary Club. AMERSHAM held its second Festival successfully. At STAFFORD the County Musical Association again opened competitions to Women's Institute Choirs. The Educational Committee of the Stockport Co-operative Society held its annual Festival at STOCKPORT. EAST GRINSTEAD and WOODBRIDGE were among the smaller Festivals. At MORPETH, where the Wansbeck Festival was held as usual, five awards were won by Belsay Choral Union. The preliminary competitions of the Dorset Choral Association Festival were held at SWANAGE, POOLE, DORCHESTER, and WEYMOUTH.

SCOTLAND

AYRSHIRE (March 14-17).—Held at Kilmarnock. Principal awards: mixed-voice choirs, Kilmarnock Lyric; male-voice choirs, Renfrew; female-voice choirs,

Kilwinning Musical; church choirs, Portland U.F. Church, Troon; school choirs, Ayr Academy.

CAMBUSLANG (February 11-25).—Held at Cambuslang. Chiefly evening sessions. Draws most of its competitors from Glasgow. Principal awards: mixed-voice choirs, Lanark Choral Society; male-voice choirs, Kirkintilloch; female-voice choirs, Caledonian House, Glasgow; church choirs, Sherwood U.F. Church, Paisley; junior choirs, Cowlaids Co-operative; Scots folk-dancing, Shields Road Public School, Glasgow, and West Coats H.G. School, Cambuslang; vocal solos—general, Mr. Alex. Hanna, Dumbarton; Scots, Mr. Horace Wilson, Glasgow; operatic, Miss Nellie Allan, Newmilns.

EAST OF SCOTLAND CO-OPERATIVE (March 24).—Held at Bathgate. Principal awards: mixed-voice choirs, St. Cuthbert's, Edinburgh; junior choirs, St. Cuthbert's B, Edinburgh, and Bathgate.

MONKLANDS (March 15-24).—Held at Airdrie. Principal awards: mixed-voice choirs, Glasgow Police; male-voice choirs, Kirkintilloch; female-voice choirs, Caledonian House, Glasgow; school choirs, Drumpark Special School; Scots folk-dancing, Coatbridge Primary School; vocal solos—general, Mr. Broughton Shatford, Clydebank; Scots, Miss Gertrude Bayes, Clydebank; operatic, Miss Gertrude Bayes, Clydebank.

MOTHERWELL AND WISHAW.—Held at Motherwell. Principal awards: mixed-voice choirs, Wishaw and District; male-voice choirs, Dalziel Works, Motherwell; church choirs, Cambusnethan U.P. Church; school choirs, Newmains Public School; Scots folk-dancing, Linnville Dancers, Lanark, and Craigneuk Public School; vocal solos—general, Miss Mary O'Rourke, Newmains; Scots, Mr. H. W. Crichton, Coatbridge.

PERTHSHIRE (March 2-10).—Held at Perth. Ranks next to Glasgow among Scottish Festivals. Competitions were well up to standard both in quality of work and number of entries, but public attendances were less good than last year's. Principal awards: mixed-voice choirs, Auchterarder Institute; male-voice choirs, Clydebank, Glasgow; female-voice choirs, Philomel, Grangemouth; church choirs, Pitlochry Established; junior choirs, Stirling Arion; school choirs, Blackness Public School, Dundee; vocal solos—general, Miss Nellie Morris, Perth; Scots, Miss Mary Robertson, Pitlochry; pianoforte solos, Miss Margaret S. D. Lyell, Perth.

SCOTTISH CO-OPERATIVE (March 17, 24, and 31).—Held at Paisley. Principal awards: mixed-voice choirs, St. George's, Glasgow; male-voice choirs, St. George's, Glasgow; female-voice choirs, Ferguslie Mills, Paisley; junior choirs, Junior Choirs, St. George's.

STIRLINGSHIRE (March 24-29).—Held at Falkirk. Showed a marked improvement in number and quality of entries and in public interest. Principal awards: mixed-voice choirs, Falkirk Select; male-voice choirs, Carron Works, Falkirk; female-voice choirs, Grangemouth Select; church choirs, East Church, Stirling, Anderson U.F. Church, Kilsyth, and Ladywell U.F. Church, Bannockburn; junior choirs, Arion Junior, Stirling; school choirs, Grangemouth High School; Scots folk-dancing, Bonnybridge Co-operative Children's Circle; vocal solos—general, Mr. James Laing, Falkirk; Scots, Mr. H. M'Leod Wilson, Glasgow.

IRELAND

The COLERAINE Festival (March 27-30) is now twenty-one years old. Its influence has been wide and effective, although it has failed to win over the school authorities to a proper appreciation. However, the school singing that did occur won enthusiastic praise from the adjudicator. The general standard of the competitions was very satisfying.—In opening the LARNE Festival (March 19-23), the Earl of Antrim referred to the expansion of the Festival in the course of its three years' existence—from forty-six classes and a thousand three hundred competitors in 1926 to eighty-one classes and two thousand seven hundred competitors in 1928. Here the solo singing was the strongest feature in an elaborate scheme of competitions.

A new set of competitions in verse-speaking was well supported, and brought out excellent results. The children's choral competitions were also very successful.—Verse-speaking took a prominent place in the PORTADOWN Festival (March 26-30). Here also solo work flourishes, both in numbers and in artistic quality, and choral competitions in general suffer from a lack of competitors.

Music in Scotland

BATHGATE.—Bathgate and District Choral Union (Mr. A. G. Peggie) performed Elgar's 'King Olaf,' an orchestra of local players, with some professional stiffening from Glasgow, assisting.

BLAIRGOWRIE.—Blairgowrie and Rattray Choral Society (Mr. E. F. Parker) showed something less than enterprise in choosing so innocuous a work as Gaul's 'Joan of Arc' for its annual concert.

EDINBURGH.—At the sixth Reid Orchestra Symphony concert (Prof. D. F. Tovey), the programme comprised Sibelius's Symphony No. 3, in C major, Mozart's E flat Horn Concerto (soloist, Mr. Walter Worsley), Beethoven's G major Pianoforte Concerto (soloist, Prof. Tovey; conductor, Dr. Mary Grierson), Mozart's 'Figaro' Overture, and Ravel's 'Mother Goose' Suite. At the seventh and last concert, Madame Adila Fachiri played the Brahms Violin Concerto and Spohr's 'Scena Cantante,' and the orchestra, under Prof. Tovey, played Dvorák's 'New World' Symphony, Schumann's 'Manfred' Overture, and an 'Old Netherland Suite' by Julius Roentgen.—At the eighteenth of Prof. Tovey's Sunday Evening concerts, Prof. Tovey and Dr. Mary Grierson gave a recital of works for two pianofortes and for pianoforte duet, by Brahms, Mozart, Schubert, Schumann, and Debussy. At the nineteenth concert, the Edinburgh Royal Choral Union (Mr. Greenhouse Allt) sang Parry's 'Blest Pair of Sirens,' Dr. Mary Grierson and Mr. Stewart M'Manus played Mozart's E flat Concerto for two pianofortes, Miss Gladys Clark and Miss Ruth Waddell played Brahms's Concerto for violin and 'cello, and Prof. Tovey directed the Reid Orchestra. At the twentieth and final concert, Madame Adila Fachiri and Prof. Tovey played Sonatas for violin and pianoforte, Mozart's E minor, Brahms's A major, and Beethoven's 'Kreutzer,' and Madame Fachiri played the Bach Chaconne.—Edinburgh Choral Union (Mr. Greenhouse Allt) concluded its season with a performance of 'Elijah.' The same work was given a few evenings later by Mr. Gavin Godfrey's Choir.—The programme of the Edinburgh Amateur Orchestral Society's third concert, conducted by Mr. Ralph T. Langdon, included a Symphony in E flat by Haydn, Beethoven's 'Prometheus' Overture, and Bach's 'Brandenburg' Concerto No. 3, in G major.—At the third meeting of the Edinburgh Bach Society, the Society's choir and orchestra performed, under Mr. Douglas Dickson, the Cantatas 'Bide with us' and 'Alles nur nach Gottes Willen,' some excerpts from other Church Cantatas, and a Palestrina Mass, 'Aeterna Christi Munera.' Mr. Douglas Dickson lectured to the Scottish Ecclesiological Society on 'J. S. Bach and the Reformation.' Illustrations were sung by the Edinburgh Bach Society's choir.—The Scottish String Quartet concluded its season of three chamber concerts with a programme which included Borodin's Quartet No. 2, in D, J. B. McEwen's 'Biscay' Quartet, and Frank Bridge's 'Londonderry Air' quartet arrangement.—A concert performance, announced as the first in Scotland, of Purcell's 'King Arthur' was given by Mr. W. B. Moonie's choir.—The programme of the St. Andrew Amateur Orchestral Society's annual concert included Haydn's 'Surprise' Symphony, Beethoven's 'Prometheus' Overture, and Bizet's 'Carmen' Prelude. Mr. W. Watt Jupp conducted in the absence, through illness, of Mr. J. M. Begbie.—The programme of the forty first annual concert of the Leith Amateur Orchestral Society (Mr. W. Gilchrist Cochrane) included Beethoven's Symphony No. 2, in D, and Mozart's 'Così fan Tutte' Overture.—Leith Choral Society (Mr. Christie Jupp) selected Coleridge-Taylor's 'Song of Hiawatha' for its eighth annual concert.

—The choir of St. John's Episcopal Church (Mr. Ralph T. Langdon) sang Bach's 'St. Matthew' Passion, dividing the performance of the work over four consecutive evenings.

—The programme of a recital by Mr. John Petrie Dunn, one of Edinburgh's leading pianists, covered a wide range of classical works, including Beethoven's E major Sonata, Op. 109. —Mr. Gavin Gordon Brown, a young baritone new to Edinburgh, gave an interesting recital. Miss Janet S. C. Grierson played pianoforte solos. —At a community singing concert organized by the Women's Rural Institutes, Eastern Division, and held in the Music Hall, Edinburgh, members from seven counties took part in a programme of folk-songs under the direction of Mr. Robert McLeod.

GLASGOW. —The Glasgow Bach Society showed enterprise and discrimination in inviting Sir Walford Davies north to conduct its performance of the 'St. Matthew' Passion in Glasgow Cathedral. This was the ninth performance given in the Cathedral by the Society since the founding of the Glasgow Bach Choir twenty years ago. Sir Walford directed three rehearsals, and, with a responsive double choir of eighty voices, a double orchestra of forty players, and a boys' choir to augment the soprano line in the choral melodies, an impressive performance resulted. Of the soloists Mr. Tom Pickering, Aberystwyth, as the Narrator, calls for special mention. His work would have stood out as distinctive in any company. An audience of over a thousand entirely filled the nave of the Cathedral and overflowed into the choir. —At its annual 'March' concert of three nights, the Glasgow Orpheus Choir, under Mr. Hugh S. Robertson, sang with all its accustomed artistry, technical finish, and poetic insight, but we found the programme hardly so attractive as usual. Mr. Harold Craxton, the solo pianist, was much less effective than we have found him to be under more intimate conditions.

—The Glasgow branch of the British Music Society has but a slender following, and a delightful lecture-recital by Mr. Harold Craxton, entitled 'From Byrd to Arne,' was attended by the merest handful of people. —At the annual orchestral concert of the Glasgow Athenæum School of Music, the programme included Schubert's Symphony No. 7, in C, Rossini's 'Barber of Seville' Overture, and movements from Rachmaninov's second Pianoforte Concerto and the Mendelssohn Violin Concerto. Mr. Horace Fellows conducted. —At the L.M.S. Railway staff concert, three of the Company's choirs—the L.M.S. Glasgow Mixed-Voice Choir (Mr. Tom Simpson), St. Killox Railway Workshops Choral Society (Mr. Norman Gordon), and the Railway Male-Voice Choir, Kilmarnock (Mr. Tom Simpson)—sang part-songs. —The Ingram Choir (Mr. William Nisbet), an eight-years-old industrial combination, gave a programme of part-songs and madrigals. —Clydebank Choral and Operatic Society (Mr. A. Broughton Shatford) sang Challoner's choral ode, 'A Song of the Sea,' and some part-songs. —The Scottish Song Society Ladies' Choir (Miss Mary Dixon) gave its annual concert of Scottish part-songs. —Glasgow Arion Choir, a new combination directed by Mr. William Robertson, formerly conductor of the William Morris Choir, gave a first concert of madrigals and part-songs. —Wellington U.F. Church Choir (Mr. Fred Turner) got well out of the beaten track in choosing Walford Davies's 'Everyman' for its annual recital. —The fifty-year-old Glasgow Select Choir gave a concert of part-songs and madrigals under Mr. Thorpe Davie. —At the annual concert of the Glasgow Caledonian Strathspey and Reel Society, the Society's Orchestra, under Mr. T. Sinclair Rae, played a wide selection of marches, strathspeys, and reels. —Mr. Alfred Graham gave a pianoforte recital.

JEDBURGH. —Jedburgh Choral Union (Mrs. J. F. Brown) showed considerable enterprise in selecting for performance Bach's 'Christmas Oratorio' (Parts 1 and 2) and Mendelssohn's 'Hymns of Praise.'

OBAN. —Oban Choral Society (Mr. James Cunningham) gave a concert of part-songs.

PAISLEY. —At the concluding concert of the Paisley Choral Union (Dr. William Rigby), Handel's 'Acis and Galatea' and Coleridge-Taylor's 'A Tale of Old Japan' were performed.

PERTH. —The Perth Madrigal Society (Mr. David T. Vacamini), hitherto associated chiefly with madrigal and part-song work, made a notable departure by giving a Bach concert in the City Hall, Perth, before a very large and appreciative audience, and repeating it two days later in the more fitting but acoustically less responsive environment of Dunblane Cathedral. The choral programme comprised three Church Cantatas, 'God so loved the world,' 'God's time is best,' and 'Sleepers, wake,' and the chorus, 'Death, I do not fear thee.' The vocal soloists, drawn from the membership of the choir, varied in effectiveness, but the singing of the choir was uniformly first-rate. A chamber orchestra from Glasgow, organized and finely led by Miss Bessie Spence, and drawn mainly from the orchestra of the Glasgow Bach Society, gave distinguished service, co-operating with the choir in the cantatas and playing also the Suite in D, No. 3, the fifth 'Brandenburg' Concerto in D, for flute, violin, pianoforte, and strings, and the second 'Brandenburg' Concerto in F, for trumpet, flute, oboe, violin, and strings (soloists: Mr. Philip Halstead, pianoforte; Miss Spence, violin; Mr. Alfred Pictou, flute; M. Leon Dandoy, oboe; and Mr. James Ellis, trumpet). Altogether, a case of 'hats off to Perth.'

STIRLING. —Stirling Choral Society selected for its annual concert Handel's 'Samson,' an orchestra from Glasgow under Mr. Horace Fellows assisting. Mr. H. G. Barrett conducted with grip, lucidity, and enthusiasm. Stirling Arion Choir (Mrs. Carruthers Greig) gave a programme of madrigals and part-songs at its second annual concert.

GENERAL. —The Royal Carl Rosa Opera Company made its annual Scottish tour. The most interesting productions were Wagner's 'Valkyrie,' Rossini's 'Barber of Seville,' and Verdi's 'Masked Ball.' SEBASTIAN.

Music in Wales

CARDIFF. —On March 15, Mrs. Herbert Jones, secretary of the Welsh Folk-Song Society, gave an interesting lecture-recital on Welsh folk-songs. Her vocal illustrations were much appreciated. —On the same day Sir Walford Davies, addressing a Teachers' Conference, advocated the organization of a Schools Musical Festival. —On March 17, Sir Thomas Beecham conducted the L.S.O. in a series of operatic selections, using the occasion for the purpose of propaganda in connection with the Imperial League of Opera. —Cardiff musicians are at the present time much concerned by a threatened loss to concert-giving, for the Empire Theatre is not likely to be available after the present season. —On March 31, Mr. Hubert Ware (violin) and Mr. Raymond Taylor (pianoforte) gave a sonata recital, which included Brahms's Sonata in A (Op. 100) and Elgar's Sonata in E minor (Op. 82). —On Good Friday the Cardiff Musical Society gave a spirited performance of Verdi's 'Requiem' and Part 2 of 'The Messiah.' Mr. Warwick Braithwaite conducted. —By far the most interesting event of Easter week has been the initial concert given by the National Orchestra of Wales, the first part of which was conducted by Sir Henry Wood, when the programme included the Overture to 'Benvenuto Cellini' and Mozart's 'Haffner' Symphony. The second part of the concert, conducted by Mr. Maurice Braithwaite, included a number of Welsh folk-songs and Edward German's 'Welsh Rhapsody.' The concert took place in the City Hall. The Welsh National Orchestra has been formed as the result of co-operation between the B.B.C. with the Welsh National Council of Music, the National Museum of Wales, and the City Corporation of Cardiff. Free concerts will be given in the great hall of the National Museum during lunch-hour on certain days of the week, and a series of Symphony Concerts will be given in the City Hall, for which the charges will range from sixpence to three shillings and sixpence.

DINAS POWIS.—The Dinas Powis Choral Society gave what is reported to have been a fine performance of 'St. Paul' on March 28, conducted by Mr. Arthur Harris.

LLANELLY.—'The Hymn of Praise' and Rossini's 'Stabat Mater' were given on March 24, under the baton of Mr. D. Vernon Davies.—'The Hymn of Praise' was also given at Moriah on March 20.

NEWPORT.—On March 16, the Newport Choral Society, conducted by Mr. A. E. Sims, gave Parry's 'War and Peace.' The soloists were Miss Caroline Hatchard, Miss Dorothy d'Orsay, Mr. Parry Jones, and Mr. Thorpe Bates. As is often the case in these post-war days the male portion of the choir was not numerous enough to balance the higher voices. Purely orchestral items included Mendelssohn's 'Fingal's Cave' Overture and two of Grieg's Norwegian Dances.

SWANSEA.—At a meeting of the Swansea Chamber Music Society, on March 20, the Madrigal Society, under Miss Cameron, sang works by Morley, Weelkes, and Dowland, and Bach's Cantata 'Sing we the Birth.'

Music in Ireland

BELFAST.—The Philharmonic Society, conducted by Mr. E. Godfrey Brown, sang the Gloria, Credo, Sanctus, and other choruses from the B minor Mass, at Ulster Hall, on March 24, and the fine effect of the performances was worthy of the high reputation of the choir. The selected solo-parts were sung by Miss Margaret Balfour and Mr. Keith Falkner. The Suite in D was also played, the orchestra joined Mr. J. H. McBratney in Handel's tenth Organ Concerto, and the choir sang Holst's 14th Psalm.

DUBLIN.—Under the direction of Mr. Turner Huggard the Philharmonic Society sang with great effect in Stanford's 'Stabat Mater' and Hamilton Harty's 'The Mystic Trumpeter,' on March 31. The orchestra was conducted by Col. Fritz Brase in a 'Parsifal' selection and a Concerto Grosso of Handel's, in which Commandant Sauerzweig was oboe soloist.—A part of Bantock's 'Vanity of Vanities' was sung by the Culwick Choral Society on March 24, under the direction of Miss Culwick.

LONDONDERRY.—The concert edition of 'Carmen' was given by the Philharmonic Society, under Mr. A. J. Cunningham, on March 29. The solo parts were taken by four members of the Carl Rosa Company.

Musical Notes from Abroad

GERMANY

STRAVINSKY'S 'ŒDIPUS REX' AT THE BERLIN STAATSOOPER

Musical circles at Berlin had looked forward with the greatest interest to the first German performance of Stravinsky's most recent work, his 'Œdipus Rex.' For one who (as was the case of the writer of these lines) had attended the Paris première last year, it was an agreeable surprise; for the Paris performance raised doubts as to whether it would be possible to realise Stravinsky's intention to produce 'Œdipus' on the musical stage not as an oratorio (as was done on that occasion) but as an operatic production. How could this be carried through? The production had, of course, to be in keeping with the style. Now we know that Stravinsky, in 'Œdipus' more than in any other work of his last period, concentrated on a musical idiom borrowed from the past, though closely connected with his own rhythmical energy.

Otto Klemperer, when making up his mind to perform 'Œdipus Rex,' was fully conscious of the difficulties in the way of helping the spectator to realise the essence of an opera so far removed from what is usually meant by this term. Happily he could depend upon the skill of his collaborator, Ewald Dülberg, who, in producing an ordinary opera, may be hampered by his dogmatism, but in an unusual work like this finds an opportunity for carrying out his ideas. Klemperer, himself an anti-romantic, is the right conductor

for a man like the later Stravinsky. Unfortunately for him the public has still a deeply rooted tendency towards the emotional. Strangely enough, the first public performances of 'Œdipus Rex' took place before a circle of spectators who had expected, and indeed were entitled to expect, ordinary opera. This proved fatal to the success of the work at Berlin. It was certainly the most interesting evening in the Staatsoper, though it failed to fill the house. The second public performance of 'Œdipus' would have taken place before empty seats, if the Kroll Oper had had to count on 'paying' spectators. Obviously, the unemotional, even in its most interesting form, drives the public out of the theatre. This behaviour of the average opera-goer may be unjust, but it is a natural consequence of his conservatism. All that suggests passion was avoided in the movements of the actors, who achieved a very good performance. The chorus, also with limited mask-like movements, was wonderful in accompanying the action, 'Mavra' and 'Petrouchka,' which completed the programme, were not able to change the fate of this Stravinsky performance, which on the whole, however, met with the approval of the press.

When, after a week, Klemperer devoted a whole concert to Schubert, the result was a comment on his 'Œdipus' performance, for he endeavoured to apply his 'non-espressivo' style to a task which demanded the reverse. With all respect to his musicianship, it cannot be denied that Schubert greatly suffered from the lack of warmth of which Klemperer seems to be so proud.

SCHÖNBERG'S DRAMA WITH MUSIC AT Breslau

The Breslau opera house was known to be little behind the times. Since Prof. Josef Turnau has been appointed intendant of this musical stage, it seems to have become far more enterprising. This may be partly due to the fact that Turnau called Dr. Herbert Graf from Vienna, a young man in the twenties, but full of initiative, with high gifts, musical as well as theatrical. Of this, proof was given by the first German performance of Schönberg's drama with music, 'Die glückliche Hand,' on March 24, which was honoured by the presence of the composer, who even undertook to give a lecture between the two performances of his opera which took place on the same evening. The bitter pill was somewhat sweetened by a so-called 'Ravel Ballet,' which was a mere pasticcio. Everybody knows that Schönberg by his very nature is unable to write for the musical stage, as the public understands and likes it. He is a monologist, and at the time of this composition he was rather a pessimist, on the ground of that romanticism which he has never abjured, as have so many others among his contemporaries. This monodrama (like the other called 'Erwartung') evolves in a very short time—about twenty minutes. But the play is so rich in events, so varied in scene and colour, that the attention of those who are willing to listen is held in the highest degree. The aphoristic musical language of this monodrama, compared with which that of Alban Berg's 'Wozzeck' is loquacious, is hardly interrupted by some verses of the chorus. Kapellmeister Fritz Cortolezis, vigorously supported by the stage management of Dr. Graf, conducted 'Die glückliche Hand,' which inevitably did not arouse the enthusiasm of the Breslau public.

FRANZ SCHREKER'S FIFTIETH BIRTHDAY, AT BERLIN

It is always painful to state that a living composer has survived his glory. This, however, seems to be the case of Franz Schreker, who, fifteen years ago, was greeted as the saviour of opera, and as the man who had overcome not only Richard Strauss, but Wagner himself. After having enjoyed an ever increasing reputation in the provinces, Schreker saw his various operas mounted at Berlin, where the first doubts concerning his importance were expressed. Since then he has had to content himself with provincial glory, and with the homage paid to him by the German *bourgeoisie*; neither at Berlin nor abroad have his operatic achievements met with similar enthusiasm. Nevertheless, he is a representative musical personality as director of the Berlin High School of Music, a position which enables him to influence the minds of young composers. It must, however, be said that he does not abuse it.

HARRIET COHEN AS BACH PLAYER

It is long since Harriet Cohen was last heard in a Berlin concert hall. Now she has returned to this town as a more mature artist, scoring considerable success. She played in the Berlin Beethovensaal with a chamber orchestra under the baton of Michael Taube. It will not be very easy to find a woman so fully informed with the Bach spirit. The clarity and purity of her style, and the surety of her technique, made a most favourable impression upon a public of connoisseurs. ADOLF WEISSMANN.

ITALY

THE PREMIÈRE OF 'DAFNI' AT THE OPERA REALE AT ROME

Giuseppe Mulè's new opera 'Dafni' is representative of the best type of modern operatic composition in Italy, and when produced last month at the new Royal Opera at Rome, it was favourably received by both critics and public.

Francio Lo Giudice sang the rôle of Dafni, and was fairly successful in a part that notwithstanding severe difficulties is quite agreeable. The part of Egle was sung by Sciacciati, and that of Sileno by the baritone Maugeri. The Venus of Bertana and the Cinisca of Gramegna were both efficient. Maestro Marinuzzi conducted, and with the composer shared the warmly expressed approval of the large audience.

AN EXPERIMENTAL THEATRE

Rome is trying to wrest the musical supremacy from Milan, and is showing in numerous directions the results of her efforts. The Experimental Theatre is already deservedly established in public favour. The idea is to present, say, four Acts of different operas in one evening, in order to enable as many young artists and students as possible to appear and take part in the rehearsals. These latter are under the direction of competent and experienced directors, and should go a long way in starting the younger generation in the right path, and so regenerating Italian lyric art.

Milan has already responded with an experimental theatre on a larger scale and under the most capable direction available, and to the time of writing has put on quite a large number of works. This example is one that England might well follow. Possibly it would provide a solution to the various problems of popularising opera, as well as giving opportunities to students and conductors.

SOME OF THE MONTH'S CONCERTS

It will seem strange that the first performance at Florence of Scarlatti's 'Stabat Mater' was as recent as last month. This work returns after two centuries of oblivion, and brings with it a type of beauty that is apparently new to the musical Italy of to-day. There are many such works that, however well known abroad, are seldom if ever performed here. The 'Stabat Mater' was directed by Franchetti, and the entire work was encored. At the same concert the conductor's symphony 'Giovane' was given its first performance in this city for some twenty years.

At Rome, Renzo Bossi conducted a concert of his father's music. Marcus Enrico Bossi was a prominent composer of the late '90's onward, and also made a name in America, where most of his works were composed, and where he was well known as an organist.

At Milan, the double quintet Italiano, under the direction of Peracchio, gave a concert of music that gained nothing by the inclusion of an excerpt from Verdi's 'Otello.' More interesting was the C major Overture of Bach. This was followed by Malipiero's 'Stornelli e ballata,' a work of very considerable merit.

The Poltronieri Quartet's concert this month included Boccherini in B minor and Beethoven's Op. 59, No. 1. The evening's novelty was a first performance at Milan of Mezio Agostini's Sonata for violoncello and pianoforte, with the composer at the latter instrument. The cellist was Valisi, already popular here.

Interesting as a link with the past was the concert of the pianist, Alonso Cor de Las, who played a programme of

music by his teacher, Anton Rubinstein. It is singular that Rubinstein should be so neglected by the virtuosi of to-day. This concert demonstrated conclusively that he was a wonderful composer of pianistic music.

San Remo this month saw the successful debut of Miss Inez Wilson, a daughter of the late Dr. Robert H. Wilson, Surgeon-Major of the Prince of Wales's Rifles. Miss Wilson has studied under the celebrated Madame Arkel at Milan for the last five years, and with the gift of a beautiful natural voice has developed an organ of superlative loveliness, controlled by an exceptional intelligence and technique. She is a graduate of McGill University, where she also studied music, and is in private life the wife of Mr. William H. Hirst, a well-known New York barrister.

AT LA SCALA

The last of the operas to be directed by Richard Strauss was 'Le Nozze di Figaro.' It was not too kindly received, and for this the blame is due largely to the inability of the artists selected to perform the music as it should be performed. They all appeared to be unable to discover the restraint that is yet perfectly free, with the result that the performance was stilted. The work of the orchestra was, on the contrary, of a high standard. The baritone, Stabile, was the most praiseworthy of the singers.

After the Strauss operas and 'Le Nozze' came the turn of Puccini with 'La Bohème'; Rosita Panpanini was the Mimi. She made several slips in the first Act, but redeemed herself honourably afterwards. The Rodolfo of Minghetti left something to be desired, and with the smaller parts none too well managed the general standard of the representation was unworthy of the Scala.

'La Tosca' was the next opera, and under Santini found somewhat more favour. Dalla Rizza sang the title-rôle, and Pertile was the Cavaradosi. Stabile was an effective though reserved Scarpia, and the minor parts were efficiently done.

CHARLES D'IF.

HOLLAND

The usual performances of the Bach Passions, those according to St. Matthew and St. John, have this year maintained their high standards without creating any remarkable record. The 'St. Matthew' Passion takes the place here which is generally accorded to Handel's 'Messiah' in England, and the performances range from those on a complete scale and a high rank under Mengelberg, Storm, and other leading conductors to small church choir efforts. A very important and interesting revival this year has been the 'Passion' of the 15th-century Dutch composer, Jacob Obrecht, by the Amsterdam 'Schola Cantorum,' under Rupert Cuypers. The work is short, for a *cappella* chorus and in motet form, and is one of rare beauty of expression. Cuypers' interpretation raised some discussion as to the legitimacy of 'outlining' thematic and melodic points, but though one might differ from the conductor on certain details, there was no question that he had done a great service to the old Netherlands music and to present-day audiences by his revival of the music itself, as well as by the beauty of his interpretation in general.

Propaganda for British music still continues its steady course, and one of the most effective of the smaller efforts has been that of a lecture-recital by Evelyn Howard-Jones. His remarks, although not those of a practised lecturer, won favour with critics and a considerable public, and his playing of works by Farnaby, Bull, Purcell, Ireland, Delius, Dale, and Bax, gave great delight. The severest criticism which the music received was on purely pedantic grounds, nearly all the critics finding fault with the form of Ireland's Sonata, just as the previous week they had done with that of Arnold Bax when Harriet Cohen won golden opinions for her playing. Evert Cornelis, at Utrecht, recently conducted Bantock's 'Pierrot of the Minute,' which met with a real success. Several performances at Amsterdam of a translation of Shakespeare's 'The Tempest,' with Purcell's music, have aroused a great deal of interest in the latter. The performance of this music was due to the initiative of Mr. L. M. G. Arntzenius, one of the ablest of the younger critics, who also conducted.

Other items of interest in recent programmes are a pleasant 'Intermezzo pastorale' by Johan Wagenaar, the director of the Royal Conservatorium at The Hague, and Kodály's 'Psalmus hungaricus,' which looks like being a regular feature wherever the necessary choral and orchestral resources are available. These were given by the Residentie Orchestra under Dr. van Anrooy, with an admirable 'scratch' choir in the Kodály work. Mengelberg and Mahler are almost inseparable, and the performance of the first Symphony (D major) was a great delight. Further hearings of the 'Lied von das Erde,' however, only confirm my former unfavourable impression.

HUDDERSFIELD CHORAL SOCIETY

In the wider travels of some of Sir Henry Coward's great choruses Holland has, for one reason or another, been passed over, and it was not until the summer of 1927 that any definite idea of paying a visit here was mooted. The financial and social stability of the Huddersfield Choral Society, as well as its musical excellence, pointed to this being the most likely of the choirs Sir Henry conducts to make the venture, and after preliminary difficulties, overcome by the energy and enthusiasm of both parties, an invitation by the Society Netherland-England to give one concert at Amsterdam and one at The Hague was accepted. These concerts were given respectively on Tuesday and Wednesday in Easter week. The result justified the venture to the fullest extent, and it may safely be said that nothing had previously been done that has born such fruit in the musical understanding of the two nations. Holland is itself a country of choral singing of the finest character, and therefore the visit was in some sort a challenge. 'You who do so well yourselves,' it was said in effect though not in words, 'come and hear what we can do. We think we can do even better than you!' The one drawback was the date of the visit, but it was the only one on which the British amateurs could send a thoroughly representative team. Preparations for the festival in celebration of the forty years' existence of the Amsterdam Concertgebouw prevented the participation of the famous orchestra associated with that building, and also militated against the attraction of a large audience. In both cities, however, the number of people who attended the concerts was considerable, and the enthusiasm of both public and critics was agreeably surprising, for the Dutchman who is not critical is a rare exception.

Some of the things that attracted the most interested comment were, it must be said, small details of a peculiarly English character—e.g., the singing of W. H. Monk's 'Abide with me,' and other hymns, and the uniform white dresses of the women's section. The voices of the choir, particularly of the sopranos, won a degree of admiration that was scarcely short of wonder (the 'inner discipline' of the choir—some critics considered that the discipline in matters of standing and sitting, &c., left something to be desired—was a cause of hearty congratulation), and the balance of the parts, the vigour and the expression of the choral singing, were all regarded as exemplary. In each of these, it was said, the local choirs had something to learn from their guests. 'What a marvel of tone and of discipline,' was the comment of one of the ablest Dutch conductors.

The choice of the programmes, as well as the works themselves, came in for adverse criticism. At Amsterdam Elgar's 'Dream of Gerontius' and a large selection from Handel's 'Israel in Egypt,' the former entirely unknown here and the latter not familiar, made up the programme. At The Hague a demand for something more 'modern' brought the inclusion of Holst's 'The Hymn of Jesus,' with a more varied Handel selection in addition to the Elgar work. The 'Dream' was generally regarded as dating somewhat, and as having a certain monotony. That it is a work of high talent, and containing much that is very expressive and beautiful, was generally admitted. Holst's work was welcomed as one of great power and individuality, not altogether without traces of influence, but a sincere expression of a strong personality. A word of high praise should be given here to the members of the Residentie Orchestra who accompanied the singers both at Amsterdam and The Hague. Sir Henry had been at The Hague since

Good Friday, and had had several rehearsals at which it was evident that the players were individually and as a body determined to get a complete understanding of their conductor and the works they had to play. The soloists, Miss Muriel Brunskill, Messrs. Walter Widdop and Horace Stevens, also had very considerable success.

Of the magnificent social reception, of the sight-seeing and gatherings for supper, luncheon, dinner, &c., this is not the place to make more than passing reference. The British Minister and Lady Granville, who since their arrival here not quite two years ago have by their patronage done much for our music, held a reception of the Committees of the two Societies and a number of other guests, and Netherland-England organized a perfect orgy of varied entertainments. At these there was again music, songs by Miss Brunskill, hymns, and part-songs. For the occasion a complimentary verse to the Dutch people had been set to the Dutch national melody, 'Wien Neerlands bloed,' and came into service frequently. It puzzled some of the Dutchmen to hear their own song to words they could scarcely comprehend, until the idea that it was a supplement to their national expression was realised by reading the words:

'Though British blood be in our veins,
We'll not forget to sing
In praise of Holland's gracious Queen
As well as England's King,
To Wilhelmina and her folk
We proffer friendship's hand,
And thus together we can sing
Voor Vorst en Vaderland,
Voor Vaderland en Vorst,'

this last line being the refrain of the original Dutch song. By these social means almost as much as by the actual concerts the cause of British music in this corner of Europe has received a distinct impetus. From the Dutch side the suggestion that their own choirs should study Holst's 'Hymn' and other English works has already ensued.

HERBERT ANTCLIFFE.

[Vienna Notes arrived too late for insertion.—EDITOR.]

Obituary

LESLIE STUART (Thomas Augustine Barrett), at Richmond, Surrey, on March 27. He was born at Southport, on March 15, 1866, and when only fifteen was appointed organist at the Roman Catholic Cathedral at Salford, a post he retained for seven years. He then spent a further seven years in a similar appointment at the Church of the Holy Name, Manchester. His earliest successes as a composer were won with songs written for Foli, 'The Bandolero' making a great hit. In 1896 he settled in London, and produced a series of highly successful comic operas—'Floradora,' 'The School Girl,' 'The Belle of Mayfair,' &c. Of his many popular songs the best was perhaps 'The Soldiers of the Queen.' A well-trained musician, he was able to give his music the touch of quality that enabled it to live far beyond the brief span enjoyed by the average popular ditty. This was proved by the astonishing success of a recent revival, by himself and his daughter (Miss Mary Leslie-Stuart) of songs written by him thirty years ago.

MADAME MEDORA HENSON (Mrs. Waddington Cooke), in London, April 14, aged sixty-seven. The daughter of Dr. Henson, an American divine, she came to England in her youth. She was a pupil of Henschel and Kandegger, and studied also in Italy, France, and Germany. Her debut here was made in Sullivan's 'Ivanhoe,' at the English Opera House (now the Palace Theatre). The soprano part in 'Caractacus' was first sung by her, at Leeds, Gloucester, and Sheffield Festivals. In 1898 she toured England with Grieg, singing his songs. She had latterly been a successful teacher at the Guildhall School of Music and the Royal College of Music.

BURNHAM HORNER. He was born in 1848, and for a time served on the staff of the *Morning Post* as music critic. He had acted also as assistant-organist at the Chapel Royal, Hampton Court.

HARRY SANDIFORD TURNER, at Glasgow. (Blind) organist of Queen's Park West U.F. Church, Glasgow, and for thirty-six years on the teaching staff of the Athenæum School of Music, Glasgow. He composed some attractive organ music.

ERRATA.—Owing to the disappearance of a proof, our Obituary column last month contained several slips. In the note on Sir Herbert Brewer it was stated that "in 1865 he went to Bristol Cathedral." He was elected to the Bristol Cathedral post, but never actually took up the appointment; and the date was 1885. The third error was in the note concerning the late Henry Mills, the Secretary of the Sunday League; his name was given as Miller.

Miscellaneous

The City of Capetown Municipal Orchestra held its Fourteenth Anniversary Festival on February 28-March 3. Five concerts were given, the chief items in excellent programmes being a 'Brandenburg' Concerto, Elgar's first Symphony, Delius's 'Dance Rhapsody,' 'Till Eulenspiegel,' Tchaikovsky's Violin Concerto (Mr. Ellie Marx), and W. H. Bell's 'A South African Symphony' (first performance). A chamber concert was devoted to Schubert, Döblin's opera 'The Quaker' was revived, and the Municipal Choral Society gave a concert version of Gounod's 'Faust.' The conductor-in-chief was Mr. William J. Pickerill, Mr. Walter Swanson and Mr. Alban Hamer directing 'The Quaker' and 'Faust' respectively.

Any of our readers who are subscribers to the British Home and Hospital for Incurables are asked to give their votes on behalf of Mr. Joseph Davies, who is suffering from acute rheumatoid arthritis (largely as a result of war service) and is unable to work. He was lately in the employ of Messrs. Chappell, and Mr. E. Goodman, Director of that firm, will be grateful to receive votes at 50, New Bond Street, W.1; or they may be sent direct to the Secretary of the Home.

Our Milan correspondent, M. Charles d'If, recently gave in that city a lecture-recital on Purcell. According to a press report the event had been 'eagerly awaited,' and was attended by 'a large and cultured audience.' M. d'If was assisted by the American pianist, Carl Kammerer, who played a group of keyboard pieces and also accompanied the lecturer's performance of some songs. 'After insistent recalls, the two artists had to concede several encores, and at the close received an ovation.'

The National Temperance Choral Union announces a Fête at the Crystal Palace on July 7, in celebration of its Diamond Jubilee. There will be vocal solo and choral competitions, organ recitals, a pageant and concert by three thousand junior performers, and another concert by a large adult force, conducted by Mr. W. G. Hedges, of Eastleigh. Full particulars from the hon. secretary, Mr. W. T. Sayers, 20, Knowsley Road, Cosham, Portsmouth.

Purcell's 'King Arthur' will be performed at Chelsea Wesleyan Church School, King's Road (next door to Town Hall), on May 17, at 8, by the augmented choir and orchestra of the Church. The programme will include also madrigals and part-songs, and Bach's B minor Suite for flute and strings. Mr. Arnold Foster will conduct. Tickets (2s. 4d. and 1s. 2d.) are to be had at the door.

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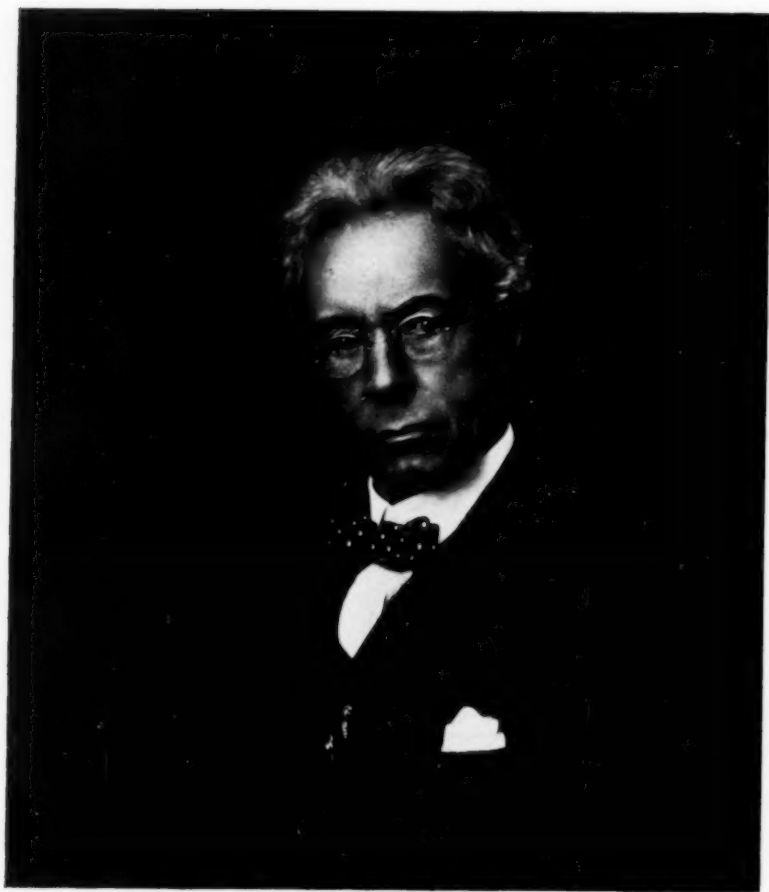
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